

MAGNETIC VISIONS

Blow Blood

Ouzo

Martin Meyer

Headlice

REVV

Tommy Cossack

Spodee Boy

Stickmen With Rayguns

Ramblings From:

Billiam

Remove Records

Issue Nine

"Eating Peaches In The Northbound River"

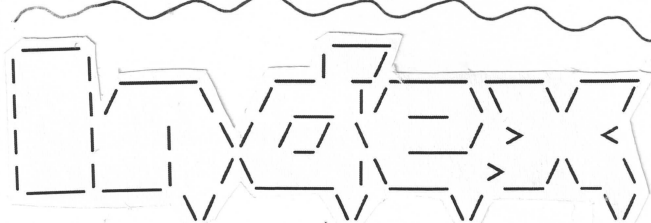


INTRO

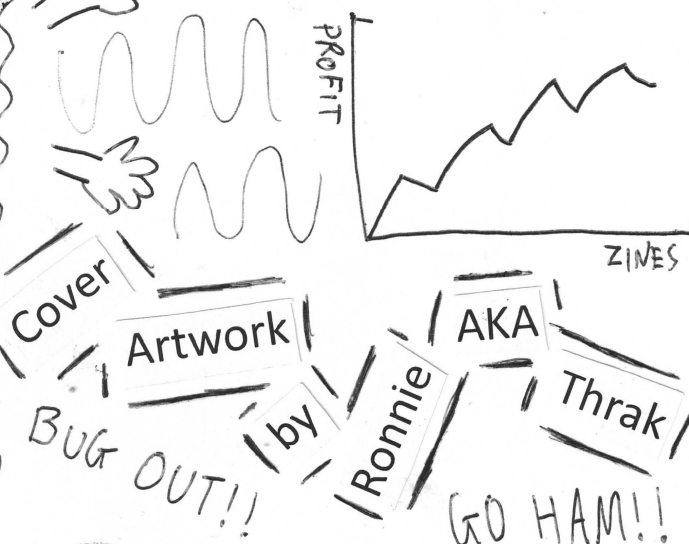
2021

April ~~2020~~, It's a different world from the past six issues. A complicated dance of clashing gigs, friends and social responsibilities has come back with passion, anger and forcefulness. The phrase "healing" feels like an insult as punk is going into a frantic spree of catching up with endless late album launches and delayed gatherings being put together in order to make up for last years lack of action (at least in Australia, America you're gonna have it even better than us). Through the mess of this and because my brain sucks I've let this zine slip a little. What once took me a month to put together has taken me four, hopefully the delay has allowed for a more cohesive and visually interesting zine. I was able to do more over the phone/in real life interviews (what I've been wanting to do since issue 2) along with a few email convos. Huge props to Brendan and Spodee for giving some bloody great words for this issue and to all the people who bought ad space for this one, if you want to reserve a spot for the next issue get in contact billy.g.twyford@gmail.com or on all the usual social medias. Lets get into 2021

This zine is produced/sold on the stolen lands of the Wurundjeri People of the Kulin Nations. I acknowledge elders past, present and emerging. Sovereignty has never been seeded



Ouzo interviewed at Last Chance 14/01/2021
Spodee Boy interviewed via Email 19/02/2021
SMWRG interviewed via email 15/08/2020
Tommy Cossack interviewed via Discord 24/02/2021
Detroit Dispatch written by Brendon 25/01/2021
Headlice interviewed via Email 10/03/2021
Revv interviewed via email 01/03/2021
Martin Meyer interviewed over the phone 13/01/2021
Blow Blood interviewed via Voice Memos 30/11/2020



O U Z O !

Picture this, if you will. It's a very, VERY hot December day at The Tote Hotel on the 20th of December. The big Polyester Records X Anti Fade showcase. We're playing second on the night and a band called "Ouzo" are playing before us. Sounds interesting, I've seen those faces around Melbourne for a bit. Let's see what this is! What followed is pure auditory and physical chaos, a combination of fierce and warbled riffs backed by a near insane frontman with the bite and ferocity not seen since Tommy SS. It was a tough act to follow and in all honesty we didn't even come close, but it cemented one fact. Ouzo kicks fucking ass! I followed them as much as I could, until _____ came in and was gleeful to see their debut audio cassette bless the end of the year.

Magnetic Visions: *You're named after the Greek alcohol Ouzo, what are your thoughts on the alcohol?*

Nathan: i HATE it

Catie: Absolutely delicious I love it

MV: *Is this a point of contention in the band?*

C: No because we all agree that it comes out on top, that's why we named the band after it

N: I hate ouzo its disgusting

Aidan: I only did it so for all my birthdays and Christmases people would buy me big bottles of Ouzo

MV: *The long con ey?*

A: It really is, we're not even a real band we just want ouzo (laughs)

N: And it works, I've gotten ouzo so many times

Josh: Yea I've gotten a couple of bottles too

MV: *What's the history between your respective instruments and you?*

N: Well I've been playing guitar since I was 10 through listening to heaps of Green Day That was pretty much my upbringing. And then Nirvana, Silverchair. And yea, I just kept playing

C: I played guitar when I was 10, I did lessons for like 4 or 5 years and then when they needed a bass player I thought "well I can pick it up if I play guitar". That's basically it.

J: I've actually only played drums for a couple of years, I picked up because my other friend was so hell bent on being this crazy like Jimi Hendrix guitar player and he needed someone to play drums for him and I said fuck it I'll do it

MV: *I guess vocals aren't an instruments so how did you get started fronting bands Aidan?*

N: We forced him to do it

A: Pretty much, they strapped me down in this chair and held water guns to my head

N: And alien probes

A: Oh yea, and they said "if you don't do this we gonna take you away from your family"

MV: *They must have kidnapped the right guy, you're probably the most natural front man in Melbourne*

A: It's just because I know that the alien probe is just poking at me the whole time, so if I don't give them enough then bye bye family I guess.



MV: How do you get all the energy for when you play live?

A: Honestly I don't know it just happens. Not to get all serious but you like black out. Like it has to happen

J: It's like a flow state

A: It is like that energy just has to happen. I guess I might seem like it now but you see me around, I'm not very talkative. I can't have a conversation with half of these people. So I think all that energy is bottled up and put out there.

MV: What's the genesis of Ouzo? How did Ouzo come to be?

N: Guess it was just me and Josh jamming, making heavy fuzz music (laughs)

J: Ripping off O.R.B. and Ty Segall

A: It was almost Sixties shit, cause me and Nathan started talking, just sharing Sixties stuff and then we were heading that way and it just kind of developed into what is now

MV: Speaking of 60 stuff, when I was first describing you guys to people I kept comparing you to The Rolling Stones but after the tape came out I completely can't see it

C: We always get B-52's.

N: Yea we get that A LOT



MV: You guys sound nothing like The B-52s! Is there a reason people keep mistaking your sound?

A: It's probably because when people see something different or like kinda out there specially now, everyone just has to put a band name to it. It just happens in your brain where you're like "these guys are like this, and then I'll talk to them and tell them they're like this". I don't think necessarily we're trying to be like any of those bands, if anything we're just try to be almost what we see but different

C: Put our own spin on it

A: Exactly

MV: So you guys are based in Tecoma, correct?

N: Belgrave

C: Menzies Creek

MV: Tell me a bit about Menzies Creek, what's it like?

A: Lot's oof trees, lot's of old people. There's not much there at all. I know there's a Primary school.

N: There's puffing billy

A: Shoutouts to puffing billy

MV: How was recording the EP?

N: It was pretty simple, it wasn't much to it. We just recorded it all individually. Josh was meant to go overseas.



MV: How did going overseas go?

J: Oh it was great, 3 months turned into 10 days or something. We just smashed out the drum parts before I left, because it felt like such a crazy rush. But it wasn't really

C: And then Corona. Corona happened. The rest is history

N: Then we didn't record for a little while. Maybe I had all the instruments recorded and then we were just waiting to do the vocal parts for ages?

A: Yea, I think the whole first lockdown we didn't do anything

N: And then yea, I mixed it at home and turned the bass track up WAY too loud now that I listened to it

MV: If anything the bass needed to be turned up more

N: Alright next time I'll turn it up. Because I doubled the bass, I recorded it with the mic and DI, so it was doubled already. It was a bit full on. Hopefully the next one will be more wild

MV: You played some new songs tonight, when are they hitting the spotlight?

N: Um, when I record them

J: When Under Heat offers us a sponsorship

MV: Ouzo (pre and post, you know) have been playing with some awesome bands, what are some of your favourite local acts?

N: Smarts, Parsnip

C: Ausmuteants

A: R.I.P.

C: R.I.P., Vintage Crop

A: I've really been liking Sleeper And Snake, the Brick Head tape is great

J: I don't know, I like everything. I like the Sydney scene heaps. I'd say UV Race. They're the ultimate kings of Melbourne

N: Actually, Luxury and Hot Tub Time Machine. Best bands in Melbourne

MV: What's on the cards for Ouzo?

A: We're going to mars

C: Yea we're going to mars, doing an album

A: Getting in on that U.S.A. Kiss market

N: Billie Joe Armstrong, he's got a recording studio underground in Mars and that's where we're recording it

MV: Planning on working with Green Day? Perhaps opening for Green Day?

C: They're opening for us

MV: Alright that's all from me, anything else you'd like to say/plug?

A: Thanks if you're listening to the tape, We've still got a few left if you want to buy one?

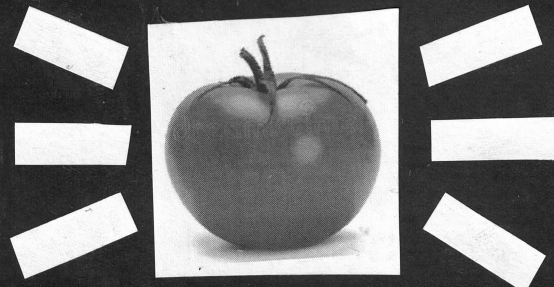
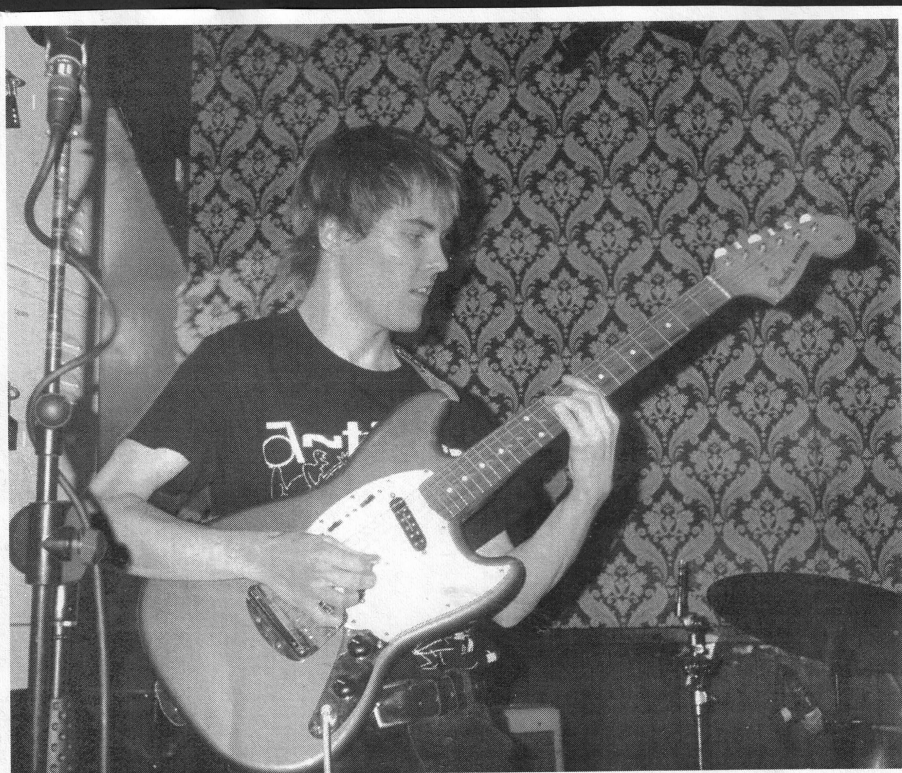
MV: Where could I buy one?

A: On the bandcamp, they're \$8

C: Stay tuned, stay tuned

N: Thank you everybody!

J: Shoutouts to Magnetic Visions





I was in a long forgone desert of mental destitute. I hadn't written a song for months, possibly a new record for laziness. I would pick up my instruments and toys blindly, only to come out with musical dribble with the stench of complete trash. With nothing in the rearview mirror I had no idea if I would be able to musically recover. I needed that artist, that group, that human, that idea to kick me in the ass and get me moving. Spodee Boy is an alias of Connor Cummins contained in Nashville, Tennessee. He's played in more bands than I can reasonably list here and has some of the best sunglasses I've ever seen (a true style icon). Perusing his Discogs page in a state of pure desperation for musical stimulation, I noticed a particular song title off an unreleased record. Mr Billiam, is this a subtle disstrack? A psychic prediction? Pure coincidence? Well I just HAD to figure out what was going on? The brick wall of crushing noise and flem stuck snark kicked me off my chair into the roof, each song had a new idea and each one was more off the dome and off the rails than the last. I just wanted to pick up my guitar and just make fucking noise. Let Spodee inspire you to start that Speed Metal band you've been meaning to start

Magnetic Visions: Introduce yourself to the audience

Spodee: Hello Mr. Billiams, my name is Spodee B and I live near the Cumberland river in Nashville, Tennessee. My birthday is 5/7/1993. I'm 6'3", 210lbs, brown hair, blue eyes and size 12 shoe. That's most of the info on my Drivers License.

MV: *I was trying to describe to a friend what your music sounds like but I was struggling to come up with the words, so I'll put the question onto you. What would you call the sounds of Spodee Boy?*

S: Mix tapes ya give your friends/leave in free bins at record stores, with poor 8 track cover interpretations of whatever songs you been listening to in recent months.

MV: *You're from Nashville, tell me a bit about the place and why you stay there*

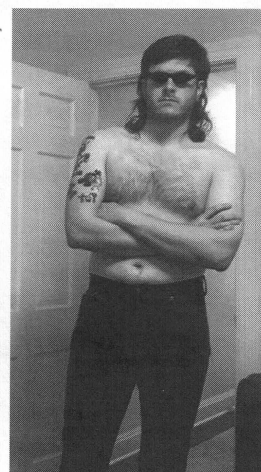
S: It's a cool place to live! There is a lot of musical heritage here, and it feels like everyone in the city is a musician in some capacity. It's cool 'cause it creates this sense of urgency to constantly keep creating. There is tons of gear trading too, so most stuff holds it's value if you try something out and it's not what you wanted. I work at a cool bar in the city, everyone plays or works in music. All different genres too. From the owners to the bartenders and cooks. It's sweet and everyone is always sharing stuff they are working on or listening too. The summer is pretty brutal and humid, it's the middle of winter right now which is especially hellish given the pandemic and being locked down at home, while typing this. But there is lots of great hiking, kayaking, and rock climbing in the good weather which is really nice! My favorite bands from here are: Essential Tremors, Faux Ferocious, Yautja, Serration Pulse, Teddy and the Rough Riders, Country Westerns, Datenight, Circle K, Donors, Waxed and Savoy Motel.

MV: *What's the best piece of gear you've gotten so far? What piece of gear could you not live without?*

S: My Tascam 488 MKII. Best piece of gear I've ever owned. Used on every Spodee Boy, Snooper, and G.U.N. recording. Tried to send one to Ishka and it got messed up in shipping. He thinks the mailman ripped a killer EP on it, before he dropped it off and broke it. That and my JC amps. Jazz Chorus amps are the best amps in the world I truly believe. I've owned 4 different models. Extremely dependable and loud as hell. Good for synthesizers too. If my pedal board got destroyed or lost, I could still rip a set direct into that amp.

MV: *Do you prefer to work with analogue gear? What are your thoughts on digital?*

S: I've pretty much only ever worked with analogue gear until recently. All the sessions I've ever done in studios have been scrapped. It's hard to tell people who record professionally you want your stuff to sound more blow out or "shittier" haha. They usually don't get it. I think tape is especially important when starting out in music or with a new band. It's warm and sounds nice but it also helps to hide mistakes and you don't have to feel guilty if what you play isn't perfect. I sucked pretty hard at drums and was real nervous doing vocals, which is pretty evident on the SW 7". But you can hide behind the wall of hiss/lofi production and build the confidence you need to get better. If I had done that shit digitally, I probably would have canned the recordings and the project. I'm not knocking digital though. I'm doing a project with Billy(RRC) over the computer right now and it's great. Probably wouldn't happen if we had to trade tapes overseas. Beauty of the modern age!!!! 🎧🎸🎤🎛️



MV: Where did the name Spodee Boy come from?

S: There is a pizza place in town called Two Boots that used to have shows and some of our friends worked there. Me and my buddy Joey were in a post punk band called Sex Hotel and we're flat broke. I was working for \$7.25/hr, washing dishes at a restaurant in the back of a gay club and paying \$200 a month to live in a walk in closet in North Nashville. It used to be if you played a show at Two Boots they gave you a "free pizza for life card". One of my bands played a shitty local show, got the card, and then I was there at least 3 times a week living off this pizza. So me and Joey roll up to the pizza shop, there is some free show happening and there is a pop up for this stuff called Spodee. It was based off this wine/moonshine hooch people drank during the Depression. They were giving out samples and merch so we just kept drinking the samples then coming back for more. Eventually we run out of tip money, are getting a little buzz, and waited til the person who was bartending went to the bathroom. We snatched the last 3 bottles and walked two miles home. When we got back I was drunk and had spilled the shit all over myself, all my roommates started ragging on me and called me Spodee Boy for like a month. It was the only nickname anyone ever gave me so I decided to keep it!

MV: How did you get started making and writing music?

S: I've always wanted to make music since I was a child. When I was like 14 my dad showed me Limewire and I was fucked. I would get out of school, go home and download albums on Limewire for hours on end. Crashed his first computer doing that. I would get on Wikipedia and look up shit about bands, who they were associated with, what other members did and just download constantly. All kinds of shit. Then my dad had a military buddy who sent me a bass for \$75. I met a dude online named Nick who played drums when I was 16. We would smoke tons of weed and try to write songs but neither of us knew how. We didn't even really know how to play our instruments. We were listening to a lot of Arab On Radar, Skin Graft and Load Records shit at that time. So we booked a show with no songs written at an outdoor festival, at a homeless commune, in the middle of nowhere, called Hippie Hill. We tripped shrooms and kept putting off writing songs, like it was gonna just happen, until it was time to play. We got up on stage and played like one riff, for maybe 2 minutes tops. Then we stopped, panicked, snatched our shit off stage and bailed at lightning speed. A few years later we figured out how to write real songs and did a few things that eventually turned into the noise punk band, Pissbath.

MV: I was listening to Pissbath while researching the interview, that Can't Stop The Noise EP is sick. How did you get from Pissbath to Spodee Boy?

S: Well I had been playing guitar in Pissbath and bass in a metal punk band, Vacant Future and a Burning Spirits style hardcore band called Switchblade for a few years. Then I was playing drums in a post punk band called Brothers. All the bands had broken up except for Brothers so I figured I could probably track all the stuff on my own. I borrowed the Tascam 488 from my buddy Mike Bibbs who plays in Modern Convenience, (thanks Mike!) bought some adderall and recorded for two days straight in Blair's grandparents abandoned house. That became the Sterile World 7", about 6 years ago. I showed the recordings to a couple people then sent it to Jimmy's YouTube channel when that was sort of a thing just starting up. I had no intention of playing live, then two of my friends who were already playing with me in Soft Option learned the songs and they were the OG backing band along with this local legend Steve Poulton. Steve still plays with me today. About 6 months after playing live, we went on tour with Erik Nervous for the first time and then played Gonerfest. Had a few lineup changes and here we are!!

MV: Who's in the current lineup? how does Spodee live compare to Spodee in the studio?

S: Spodee Boy has had a lot of members. Over 23 in 6 years. Members of Dinos Boys, Buck Biloxi, Sick Thoughts, Erik Nervous, Aquarian Blood, Sun Seeker, Datenight, Gnarwhal, Thou, Yautja, Mutilation Rites, Waxed, Altered Statesmen and more have played atleast one show. So far it's been 6 drummers, 9 guitarists, 5 bassists, a synth player, a saxophone player and had a second vocalist when we did two shows as Spodee Girl. The current line up is Tyler Coburn on Drums, Steve Poulton on Bass, Luc Richards on guitar and Brett Strader has been playing slide guitar for the past 6 months. It all kind of varies depending on who is playing. Steve is the only remaining OG and Luc is second by about a year. Tyler joined 2 years ago. It's pretty much the same as the recordings live, a little bit faster maybe. I started hiding under the stage during "Lover Boy", would bring a confetti blaster, put a beer bong down my pants, play a song 3 times in a row, pretty standard dumb shit. The most fun was when we started got a little weird. We did a set for a few months where we chopped up "Big Spud" and would play the verse, then a song, the chorus, another song and so on until the end of the set where we would play it in it's entirety. So it was like 30sec verse, song, 20 sec chorus, song, etc, and really confused people. That was the most fun live era of the band in my opinion.

MV: I now need to know, what was Spodee Girl?

S: Spodee Girl was the OG lineup of me, Steve, Nick, Mac and Marlee M. We did two shows, the first was more like X style where she sang and I would do backup while playing guitar. The second was us both fronting and was just like having two singers. We also did a radio set, live on WXNA a few years back. Neckchop was supposed to do a 12" with some of those songs but he quit responding to mine and many others emails it seems.



MV: What's the story behind the Nashville Funk 7 inch that never happened?

S: The Nashville Funk 7" happened because Matt Williams (Mr. Billiams) asked us to open for the Black Lips, who he was TM'ing for at the time. I hadn't made a record in a few years and originally was just gonna make a joke song about opening for them, but Billiams is my coworker at Duke's and a good friend so I just made it about him instead. Soft Junk is a really cool label in town that I really like, shit just got backed up and it never came out except for 5 test press. It was originally supposed to be a split with Goodbye Boozy but there was miscommunication and he didn't want to do exclusively an EU version. But that's how we ended up working together later on the Rides Again 7". I think Nashville Funk was one of the best things I ever did, so I'm bummed that it never came out. Was listening to a bunch of U.S. Maple, Rolling Stones and eating a lot of Vyvance during this period.

MV: You have a new 7 inch out on Italy's finest Goodbye Boozy, what's the story behind this slab of wax?

S: Yeah man no pressure, if you pressed it I'd buy a bunch to distribute in the US. Would be down to put the Dark Times cassingle on the B side too if it still was 45rpm. We can talk about it more whenever you're ready. "Rides Again..." is sort of a concept record. It's not really a secret that I'm a huge Teasers fan and musically it's my homage to that sound. I live in the city that spawned the Grand Old Opry and am surrounded by people who love country music everywhere. My friends, at work, on the street, in the stores.. also tons of transplants who move here cuz they romanticize it, for better or worse. So the lyrics are mostly based on my thoughts about them and the culture around it. Dunno if you've listened to the lyrics of most classic country but it's a lot of western/southern fetish, broken hearts, drinking and depression. You can listen to Discharge and Poison Idea or Flying Burrito Brothers and Jerry Reed but if you go on a bender of liquor and cheap speed for a week, the hangover will write all the songs for you. Doesn't matter which costume you're wearing. Worth noting, I was sober when I wrote this 7" though.

MV: I had a question prepared about country teasers, suspected it was an influence. what's your favourite record by the band?

S: I think musically it's all of Pastoral Rustic, some of Science Hat and some tracks from the Live CD. Lyrically it's a tie between Satan Is Real Again and Empire Strikes Back. Pastoral was the first album I was exposed to so it's got a special place in my heart but SIRA was the first I bought so it lived on my turntable for many years. I think Country Teasers are a lot like Devo on record. They have full albums you can immerse yourself in that are so amazing and have fulfilling, deep lyrics you need to listen to a few times to truly understand. But sometimes you just wanna throw on Hardcore Vol 2 or Science Hat/Toe Rag Sessions and just hear killer songs that aren't necessarily a part of a story or concept album. One of the biggest influences Ben Wallers had on me was meeting him. I got to open for The Rebel and Spray Paint a couple years ago and he walked in, in work out gear after going for a run, and looked like a regular guy who had just left a football game or something. I liked seeing and talking to him off stage, then watching him perform in the outfit and persona of The Rebel. I think there is something really satisfying when people perform as characters and create an atmosphere, have a theme. I know it's super intimidating to do and can seem really goofy if not done with confidence, but I wish more artists would consider trying it out.

MV: How did lockdown impact your music? Did it make you want to create more or make less?

S: It definitely improved my writing/creating more than ever in my life. I love playing shows 1000x more than I like recording. Every time I play a show I still get really excited and anxious but it's always the absolute best part of my week/month. I like the entire experience of going out, performing, seeing friends, having a drink, watching other bands and partying with the touring band after the gig. That said, live shows stopping completely definitely fucked me up. When the pandemic started I was getting black out drunk every night and not in a good place. I was on unemployment and just getting wasted. But then I took 6 months off drinking and put all my time and effort into recording. I finished the Dark Times C/S, Ride's Again 7", countless unreleased demos (some for an LP this Winter), 2 Snooper 7"s, finished an LP for G.U.N. and wrote almost enough material for two LP's for Safety Net. It has been hard keeping inspiration throughout the pandemic, but I feel proud of everything I've worked on and when I look back at the year I have no regrets.

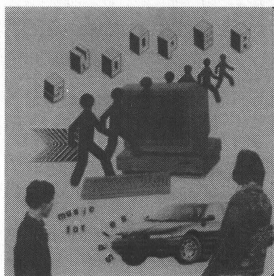
MV: You started a project called Snooper last year and it was my favourite 7 inch of 2020. How did you meet Blair?

S: The first time we met, was about 7 years ago when she came to a house show at a place I was living called The Other Basement. We became pretty good friends and then I would hang out at her apartment often, smoke weed and watch random shit on YouTube. Then we started dating 4 years ago! We also did a noise rock-ish recording project called Chico Chop, and a truly insane performance art project called Barko PC that played 3 shows, before Snooper.



MV: I understand this was Blairs first musical project, what was it like working with Blair on the 7 inch?

S: Well technically Chico Chop was the first. She played drums and sang and I did guitar or bass depending on the song. We recorded about 10 songs. Then we did Barko PC which was like a noise, performance art project. We set up a drum machine as a "kitchen timer". Then she hooked up some clips to vegetables, raw meat patties, a knife and an iron. When she would cook the meat with the iron or I cut the vegetables with a knife, it completed the circuit which would activate a sample specific to what it was connected to. So we tried to cook and make burgers in a specialized order with different samples blasting, over this very loud and obnoxious drum beat that got crazier until the time was up. It was very messy but loads of fun, even though I would come close to having a panic attack before every set. It's way more nerve racking to do something weird like that than play guitar, for me. So knowing that, working with Blair on Snooper has been tame in comparison to other projects we've worked on. It's always fun, from creating the songs to the art to the videos. It typically happens in bursts, since we've never played live there isn't much pressure. We will just make a bunch of stuff, take a break, then get back to it when we both feel like it. We are just finishing up the Goodbye Boozy 7" while I type this, which will be sent off next week, then we will probably take a break for a little bit before we start on the 3rd EP.



MV: I really enjoyed the cover of This Is The One on GTRRC, are you a big Thin Lizzy fan? Whats your favourite record by the band?

S: It's a tie between Thunder And Lightning and the Self Titled album. They couldn't be more different. The first album is super personal and and you can feel his life growing up in Ireland bleed through, especially on songs like "Return Of The Farmers Son" and "Remembering". It's also great to get stoned and listen to on a long drive. But Thunder and Lighting is this fucking insane ripper of a fucking album! Huge production, dueling solos, dive bombs and everything. The lyrics are ooze confidence and coolness. Betting all your money, fighting in the school yard, HELL BENT, HELL RAISING! "Thin Lizzy" during the day by yourself, "Thunder And Lighting" at night with your friends.

MV: You conducted an interview with Clarke from Stickmen With Rayguns for this zine. You're also covering Hell To Pay on GTRRC III. Tell me a bit about what Stickmen With Rayguns mean to you

S: Well I discovered SMWRG when I was younger and checking out other Texas punk like The Dicks, Big Boys, etc. I didn't really dive into the band though, until later when 12XU put out Grave City and 1000 Lives To Die. When Grave City came out I played that record like my life depended on it. It took a few years for me to get into 1000LTD but now it's hands down my favorite recordings of the band I've ever heard. Musically, it's like Flipper on bad acid fronted the singer of Drunk With Guns if he was the size of a grizzly bear. The reverb/delayed-slightly guitar tone on Grave City was a huge inspiration on Rides Again 7", along with Teasers and Spray Paint. The intro to Dark Times is actually the intro to Satan Baby, which I didn't realize until after I finished the song. Which happens a lot. I didn't intentionally mean to "cover" Burn That Cat by UV Race or "borrow" a bunch of Chrome lyrics on Sterile World. Sometimes you just end up making something and realizing later it's already been made before. Like 95% of all music, but I think that is cool and really shows how much you love those bands when you subliminally take from them. Versus being ashamed or embarrassed about it.

MV: Whats on the plates for Spodee?

S: Hopefully the Mr. Billiams 7" will come out this year, got another 7" in the works and then finally headed into the world of LP's! If that doesn't work out, just expect more 7"s forever 🍷🍷🍷



STICKMEN WITH RAYGUNS



CW: Mentions of Abuse and Racism

In 1987 four men, Clarke, Bobby B, Bobby S, and Scott are on stage to create sonic violence for one last time at the Theater Gallery in Dallas, Texas. Stick Men With Ray Guns. This would be the last show they would ever play, opening for their long time friends the Butthole Surfers. "I fondly remember Bobby, chopping bibles with a meat cleaver and throwing a color TV at a Mexican Family..." - Gibby Haynes, Butthole Surfers. The singer, Bobby Soxx, is sick and drunk. His voice sounds almost unrecognizable to anyone who has heard his previous songs, less like a nasally brat and more like a drugged up, southern grizzly bear. The brash and distasteful opening lines before the start of "1000 Lives To Die", which is the title track and also the name of the live album which is what the bulk of this interview is about. If you don't know who SMWRG are, I don't recommend starting here. This is the ending of one of the most unapologetic and original bands to ever come out of the 80's scene, let alone Texas! Close the blinds, lock the doors, turn off your phone and crack a beer while you listen to the sound of raw energy that is the final SMWRG concert, 1000 Lives To Die. Oh and don't forget to read this interview to help shine some light!!

Interview conducted by Spodee Boy

Magnetic Visions: Most people reading this will know who you are but for anyone unfamiliar can you tell me your role was in *Stick Men With Ray Guns*?

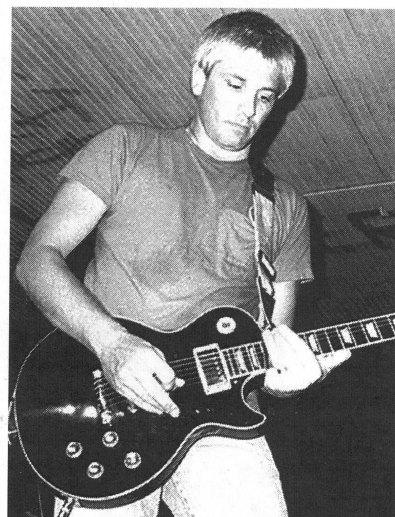
Clarke: My role in the band? This is a bit long, but necessary to answer your question. This is broken down into 2 parts:

Part 1 How SMWRG was started: I started the band on a whim after leaving Bag of Wire in February 1981. Bobby Soxx had approached me after a BOW show at DJ's (a local club) in early January 1981 and asked me to start a band with him, but I didn't think much about it at the time. When Mike Haskins (Nervebreakers) and I started Bag of Wire (BOW) in the fall of 1980 Mike had offered up Bobby's name as a singer, but he also admitted to being a bit afraid of him because Bobby had a rough reputation.

Anyway, after I left and as BOW began to disintegrate, I remembered Bobby and put the word out for him to get in touch with me. He showed up at my back door one day soon after and we started to put something together. I asked my friend Scott Elam to play drums and we tried out a couple of bass players before buddy Mark Ridlen (Quad Pi and Lithium XMas) sat in on bass until we found a permanent bassist. It became immediately apparent that this wouldn't be a typical rock or punk band. Bobby wrote funny, insane songs that we had to use, so we headed off in this unusual direction, making it up as we went. I named the band after an irrationally violent racist comic strip that Bobby drew called Stick Man With Ray Gun. One day at a club sometime in the late spring or early summer of 1981 Bobby introduced me to Bob Beeman as our new bassist. I said cool, and that was it. He was about 11 or 12 years younger than me and he was perfect.

2. Roles: what was my role aside from starting it, assembling the initial members, naming it, and writing and playing all the guitar parts, etc.? I started the band, I was always there, I was a participant in every single decision we ever made. That being said, this is only my perspective. Others may differ on details, memories get fuzzy, who knows. We wrote songs and made all decisions as a unit. Bobby Soxx wrote virtually all the lyrics, Bob Beeman tended to come up with the basic riffs, and we'd all just hack the rest out in rehearsals. It was a group effort and all decisions were made as a unit. Anyone had veto power. While I feel responsible for much of the artistic vision of the band, the truth is that we did it all together. The graphic design face of SMWRG is mine, but always with creative input from and in complete agreement with the others. I created all but a handful of local poster designs and all the art for every official SMWRG release other than those on compilations. Scott also contributed design ideas, photographs, and titles, such as that of our 2002 CD release "Some people Deserve to Suffer". This was Scott's title. A perfect title, I might add. SMWRG was a happy synergy of Bobby's hilarious lyrics, Beeman's thundering distorted bass, Scott's simple Charlie Watts drum style, and the overall wall of chaos sound that we developed. It veered crazily between hard rock, doom metal (which did not exist then), punk rock, and a satire of each of those styles, often all at the same time. We weren't like anyone else and we didn't care. As a group we could be openly antagonistic to almost everyone: audience, club owners, etc., and our shows were unpredictable. Not really violent, just unpredictable. We were a very closed group and only interested in entertaining ourselves. I suppose that I tended to be somewhat more difficult with outsiders than the others were, but for no particular reason. I was often the asshole of the group.

CLARKE →



MV: So we will skip forward to a show I want to talk most about, the night at the Theater Gallery in 87'. It was released as "1000 Lives To Die" by 12XU in 2016. Before we dive into it can you tell me more about this show? Was it the show with Butthole Surfers billed as The Last Supper? What was the general vibe/feeling going into this show?

C: The Last Supper was just a joke amongst ourselves as a way to over-dramatise the pretentiousness that such things often have (Cream - the Goodbye tour, The Band - The Last Waltz movie, etc.). I don't remember who came up with the idea or the poster, odd since I did nearly all the posters. The digitally restored recording called The Last Supper is that entire SMWRG set, front to back and in the correct track sequence order. 1,000 Lives to Die is that recording with some tracks deleted (for length only) and the remaining tracks reordered to accommodate the technical limitations of a vinyl LP pressing. The show was a relatively low key event in some ways for us. By 1987 we were sort of tired of having to fight to play in Dallas since the whole revitalization of Deep Ellum thing got going and audiences got more mainstream. The Theater Gallery was a perfect example. The guy booking the club let it be known when it opened that SMWRG would never play there. He was a born again Christian or something like that and we were openly anti-religion. Dallas music was getting more conservative and commercial as the Deep Ellum scene took hold.

THE LAST SUPPER

IN PERSON



**THE BUTTHOLE SURFERS
STICK MEN WITH
RAY GUNS**

THEATRE GALLERY 1/31

The only reason we even played the show was because the Butthole Surfers wanted to record a double live album with us and they said we played too or they wouldn't. We played. We thought it was funny they had to back down, but otherwise we were ready to play the show. We started out together and the Butthole Surfers have always been great supporters of ours and after they got big, they always had us play with them whenever they were around.

Some People Deserve to Suffer was released on their drummer's label Emperor Jones. Anyway, the evening started out sort of rough. Bobby had shown up at the show terribly sick and his voice was completely shot. The Surfers' hired recording engineer had forgotten to bring enough tape for both sets so all we would get would be a board mix cassette. It turned out that their 16 track recording was unusable for a live album too. Despite all that, we were hot and thought the show went pretty well, all things considered. At some point in our set a street person wandered onto the stage, just dancing around and Bobby says something about it between songs. This show is also notable because it has some most excellent Bobby Sox between song rants, especially before "Buttfuckers Try to Run My Life", a real lost heavy metal gem. We had all sort of forgotten about the song and had only played it a few times. It is hilarious and so leadenly heavy. It was a fantastic discovery. I like both versions of the recordings. The LP works very well on its own and the cover is graphically vintage SMWRG. We hunted for a long time for just the right image and knew it was perfect the instant we found it. We never said it was going to be easy for you.

MV: To me, the show almost sounds like a different band. On the "Grave City" and "Property Of Jesus Christ" LP's, everything is a little faster and Bobby seems more loose and wild. On 1000LTD, Bobby sounds like a drunken grizzly bear, the band sounds surprisingly calm and maybe even more confident than during a regular show, especially considering the circumstances

C: The recordings were three years apart, and yes, things had changed, a lot, for lots of reasons. By the 1984 show we had been playing once or twice a month for 2-1/2 years and, on average, were playing very well live. The Property show was recorded live in Houston as we headlined the Houston leg of the national Rock Against Reagan Tour. We were particularly hot that night and I am very proud of this performance overall. The Property LP was edited for length and some technical considerations peculiar to making vinyl records. Song order is also slightly different for the same reasons. The entire unedited Houston show is available as a digital download on iTunes, Amazon, CDBaby, and I have to be sure to thank our friend Jack Control of Enormous Door Mastering in Austin, Texas. It was his idea to restore these tapes to something sounding acceptable and he killed it! Both shows sound very different, but then so did we. Turn either of these up loud to get an impression of what it must have sounded like in the audience. The sound simply comes alive at around 82 decibels in a living room. That's loud, but not crazy loud. Forewarned though, dogs won't like it.

MV: Everything sounds a bit darker during this period, were any of the songs at this show newer ones for the time? They aren't referenced before this show. (Hell To Pay, Shaggy Has AIDS, Christian Christian)

C: Yeah, it was darker, but Bobby's voice also makes it seem more so. By 1987 we were tired, and tired of fighting the gentrification that came with the Deep Ellum area revival in Dallas beginning in the mid-1980s. Both the bands and clubs gradually got generally more commercial and less rough around the edges in order to attract the larger, more upscale, and more lucrative clientele.

All perfectly understandable. Mainly we all wanted to do something different for a while. We had spent a lot of time together. Some of the material on 1,000 Lives is new or relatively new: specifically 1,000 Lives, Shaggy Has AIDS, and Buttfuckers (try to run my life). They each might have been played live maybe once or twice, probably out of town. I'd completely forgotten about Buttfuckers before we found it when we did Suffer. Based solely on a single phrase Iggy Pop repeats over and over somewhere on Metallic K.O., that was the entire inspiration for the song and I'll bet we wrote it in about 15 minutes. What a heavy metal gem! Hilarious, so over the top. I love it so much! Hell to Pay and Christian, Christian we're old. I considered those second or even third tier songs overall. Grave City, What Am I?, Christian Rat Attack, Satan Baby, Scavenger of Death. Those are all first tier songs for me. I was getting more interested in repetition, abstraction, and extreme simplicity of structure hence the guitar work on 1,000 Lives and Shaggy.



MV: We're you guys sharing gear with BS? What was your set up like at the time? You make some feedback that sounds like a nuclear bomb at the beginning of "Enemy" and also use a wah on a few songs.

C: We shared no equipment with the Surfers. We were standard issue SMWRG equipment wise. I used a late 1961 or possibly 1962 Fender Concert (brown Rolex earlier version of what would become the Super Reverb in late 1963 or early 1964). 35-40 watts, 4 - 10" speakers, presence and tremolo, but no reverb). It was a fantastic amp but I changed the four 10" speakers for two 12" JBL D-120s and stopped blowing speakers weekly. I was overdriving the front end of my Fender Concert and used mainly either a Maestro Echoplex (early recordings) or a Korg D2000 rack mount digital delay (later recordings), an early 80s DOD Distortion, and sometimes a bit of original Cry Baby wah. I wish it was me, but you are hearing classic Bobby Beeman bass guitar howling at the beginning of Enemy, Enemy. He used the biggest Peavy amp I've ever seen: 400 Watts with 2 - 18" and 2 - 10" speakers. He used a variety of distortion pedals over the years. It was breathtakingly loud and beautiful.

MV: Since their recording is lost, do you have any stand out memories of the BS set that night?

C: I don't remember much about the Surfers set. Gibby was putting on a real show and they sounded great, with such a big sound by then compared to that of their beginnings.

MV: I think that covers almost everything! Lastly, I just have a few more questions about Bobby around the time of this show. I read in a previous interview either you or Bobby B had gone to pick him up before the show, and he had knives along with other violent objects around the house. Can you expand on this? Was Bobby starting to loose his mind?

C: That was Beeman's story, but frankly Bobby always had some kind of weapon (but not guns as far as I know) around him, even if just a bottle to break on someone's head. That isn't to say that the Soxx was unusually violent, he was just fascinated by weapons and religious objects, crosses, Bible's, etc. and combined with his violent fantasies usually about sex and/or religion. He was sometimes prone to violence, but I think I can truthfully say that in all the years that I worked with him (spring 1981- summer 1988) I cannot remember witnessing him being violent. I've seen him be all sorts of asshole, as have I been, but I don't remember him ever being physical around me

MV: Do you think Bobby's lyrics were suppressed desires/fantasies that later came out after the band?

C: I don't think they were suppressed at all, ever. Bobby had these fantasies, maybe he even acted out some of them out in private. I don't know, I never asked. All I knew was that his lyrics were hilarious, so over the top crazy, yet more often than not, complex and even poetic. He wrote terrific lyrics. Case in point: Grave City, What Am I?, Christian Rat Attack. In my opinion, each of these three alone is a genuine work of art on every level. Grave City is a howling and shrieking relentlessly terrifying vision of a not so distant burned out human future. What Am I? is a unnervingly honest look at the many different and sometimes unpleasant aspects that make up the very essence of what we call life. Christian Rat Attack speaks pretty much for itself. Is there a more damning attack on the false and corrupt religions of the world? I think not.

MV: The example that comes to mind is the lyric in I Am The One, "I beat my girlfriend", which became the reason he was incarcerated later.

C: Undoubtedly true on some level at the time he wrote it. I repeat, I never witnessed anything that would lead me to suspect physical abuse, ever. However, it was clearly a fantasy of violence that probably had some roots in some kind of reality. But with no evidence whatsoever, I treated it as pure fantasy. Bobby changed when he became an alcoholic in 1987. The guy that I had known was pretty much gone by January 1988 when we got back together. I did not much like that person and he had lost his drive to create. He just wanted another beer. I cannot speak to how he further changed after I left Dallas in September 1988. Clearly he went downhill fast. His violence to his girlfriend (a dear friend of ours) was inexcusable. He deserved whatever he got. But I still love him.



MV: Finally, how do you imagine Bobby would have reacted to the internet age? Could a SMWRG exist in current times? Do you have any advice to younger generations interested in extreme music?

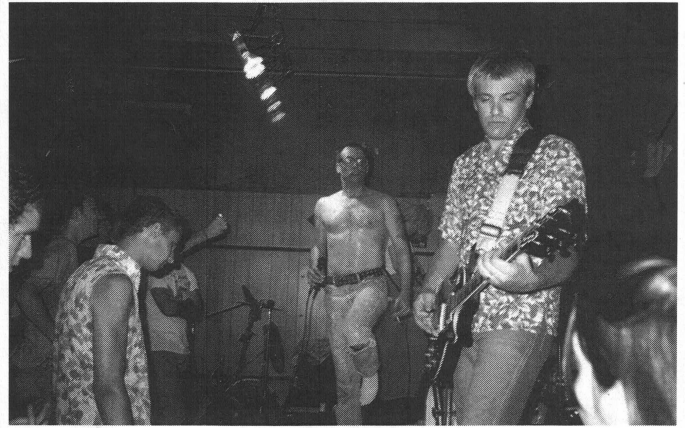
C: Pretty much no is my answer across the board to most of this. Bobby was already gone, essentially dead and was no longer capable of what had previously passed for a rational discussion with him. It was always a challenge to be certain that everyone understood each other, but Bobby was gone. He also probably would do ok, not financially, but could have fans if he had stopped drinking and was funny again. SMWRG was way too unique and extreme to exist today. We did not care about being famous or successful. We did care about the music we made and we had fun. We were also primarily a live band. You had to be there to really experience it. We wouldn't fit into any category and all music is very balkanized now. Besides, we wouldn't want to belong to any club that would have us as members. Now people listen to what they know they like. There would be no venue or even social context to play SMWRG now. I do have some advice though for younger generations interested in ANY MUSIC. Please don't feel the path to artistic success is by following trends. You have a much better chance of being noticed and remembered if you don't do the same thing everyone else does. It helps to stand out in Try to decide what aspects of music is right for you: Solo Artist, Band Leader, Band Member, Side Man, Song Writer, Studio Engineer, Producer, etc., etc. or try them all until you find what best suits you.

FURTHER READING: Negative Guest List: Issue Two

CLRVYNT: Learn To Hate Stickemn With Rayguns All Over Again

Barely Human: Episode 8, Lime Makes Me Nervous, I Like Butthole Surfers (And Stickemen With Rayguns)

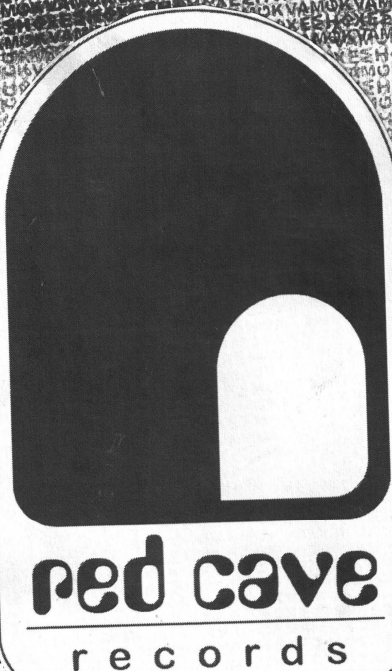
stickmenwithrayguns.com.au



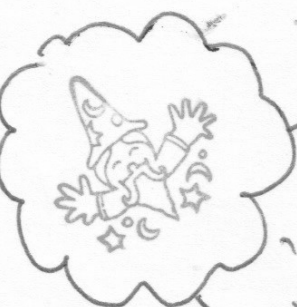
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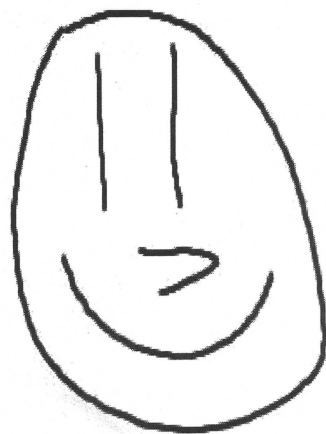
DO NOT BEND

YOUR MIND!!
??



HOT
SAUCE!!!

Tommy Cossack



I'm a bandcamp lurker and always will be, looking through a seemingly endless stream of album covers, physical media for sale and collections of people making fried noise. One day I was alerted to a charming British man named Tommy Cossack, there was a sense of urgency that was connected to the strewn cover art featuring distorted images, simple characters and seemingly mundane titles to songs. The songs are far from mundane and feel fresher than a nonspecific brand of soft drink on a nonspecific hot day. Its not Abbey Road quality and is far from polished but the sounds have a sense of communal fun that I cannot resist

Magnetic Visions: Tell me a bit about where you're situated at the moment

Tommy Cossack: So right now I'm stuck indoors a lot by myself due to lockdown, and as a result I've went a bit insane and started making a lot of music. I miss my friends a lot, but luckily the internet exists.

MV: You're in the UK right? tell me a bit about it

TC: Yeah! I live in South London right now, each part of London kind of has its own character in a way, east is usually the "hipster" kind of area, west is the rich area, north is idk. fuck north London, and south is widely looked at as the more relaxed area, although some people say it's more violent but I disagree. there's a few really good music venues which are basically dive bar/pubs, one being the windmill in Braxton where me and my friends seem to play shows weekly when it's open. I don't know if my music really fits in massively into the scene here right now, but I enjoy both

MV: What are, I mean where some of the bands you were seeing/playing with regularly? What bands are you excited to see when you can?

TC: I really like this band called Honkies who are kind of honky tonk punk music in a way, it's super fun, they have really nice rhythm and synth lines! Children of the Pope are also great, they're like Black Lips but if they were a religious cult.. I used to be in a band called Cossacks that played sometimes but the drummer is in Austria now, I also play in a band called the bedrooms who are like 70s rock music sort of haha. I got to see the Freakees in LA though, I'd love to see them again

MV: I love The Freakees. I interviewed them in the first issue. you've been to the US?

TC: Yeah I saw that! yeah I was there just before COVID happened. I met up with my friend who does Vaguess over there though so was fun

MV: On holiday?

TC: Work

MV: What do you do for gainful employment?

TC: I work in information technology and am a professional blagger (idk how I got this job)

MV: What does blagger mean? I've never heard the word

TC: like I blagged it, I don't know what the fuck I'm doing but managed to get the job maybe that's an English slang word

MV: Must be. I've never heard the word before but I'm gonna start using it. What motivated you to go solo per say?

TC: I suppose partly writing songs with other people always means that it's never going to be exactly what you want and partly just the circumstances. My flatmate also makes music and we used to be in a band called shirt tails together, but I basically wrote 1 song and just kind of got hooked. I think you get your own desired result easier writing alone, although sometimes it's not quite as fun

MV: I guess it's also a good time to go solo when you can't see other people

TC: exactly

MV: Has, I guess virus talk leaked into the stuff you write?

TC: I really try to not let it, though in a way maybe to some degree it has. My songs are purposely kind of mundane subject matters a lot of the time and I guess writing about stuff like not washing your clothes and watching tv too much are things that happen in lockdown. I'm trying to not write a 1 min punk song called "I hate sars-cov-2" though

MV: Trying to keep things timeless in a way?

TC: In a way yeah. Not necessarily actively, although Dead Kennedys are pretty timeless while still writing all their songs about Reagan. Never really thought about it much like that

MV: Just trying to get the ideas out as quickly as possible? Sorry if I got too philosophical.

TC: Haha, no not at all! It's good because it must be partly subconscious on my part. I'm mainly just writing about what's on my mind that day. Bowling Blues was because of a funny story my girlfriend told me about getting kicked out of elephant and castle bowling alley for running down the lanes. Dirty Laundry was because I couldn't figure out why all my clothes smelt like feet. etc

MV: Where did fast fashion come from?

TC: Fast Fashion I can't remember exactly what triggered it, but I'm really against all the big cheap fast fashion brands like Primark and the exploitation of labour and pollution caused by them. I think maybe because I walked past a charity shop I like which is a homelessness charity called Crisis. "I don't want to buy new" I think came from the fact that I needed more socks and didn't want to go and give my money to one of those businesses

I feel that a lot. trying to not be naked and not support child labour

TC: 100 emoji

MV: I notice you keep drawing a certain smiley face on all your releases. What is their name and what is their story?

TC: Das me

MV: Is it a self portrait or a photo?

TC: It's a self portrait done via photographic medium

MV: Wow, what's it like being 2d?

TC: Easier sometimes

MV: Can you like slide under doors to get into places? or is it a different kind of 2d?

TC: Yeah I slide under all sorts of things. The main benefit is I can stretch myself out and become more pixelated though like this



MV: Does that hurt?

TC: You get used to it, but yes

MV: What grand plan do you have for TC?

TC: Oh jeez, get a band together, play a bunch of shows, release some kind of physical music, and just keep improving I guess! Kind of just taking it one day at a time. But hopefully I'll have an EP or two out by the time of reading

MV: And where can people keep up with TC?

TC: I'm on the bandcamps and instagrams tommycossack.bandcamp.com, [@tommycossack_](https://www.instagram.com/tommycossack_). I just stubbed my toe

MV: Uh Oh, how did that happen?

TC: I just got up to get my phone. I hate phones

MV: Is that the next song?

TC: Yes

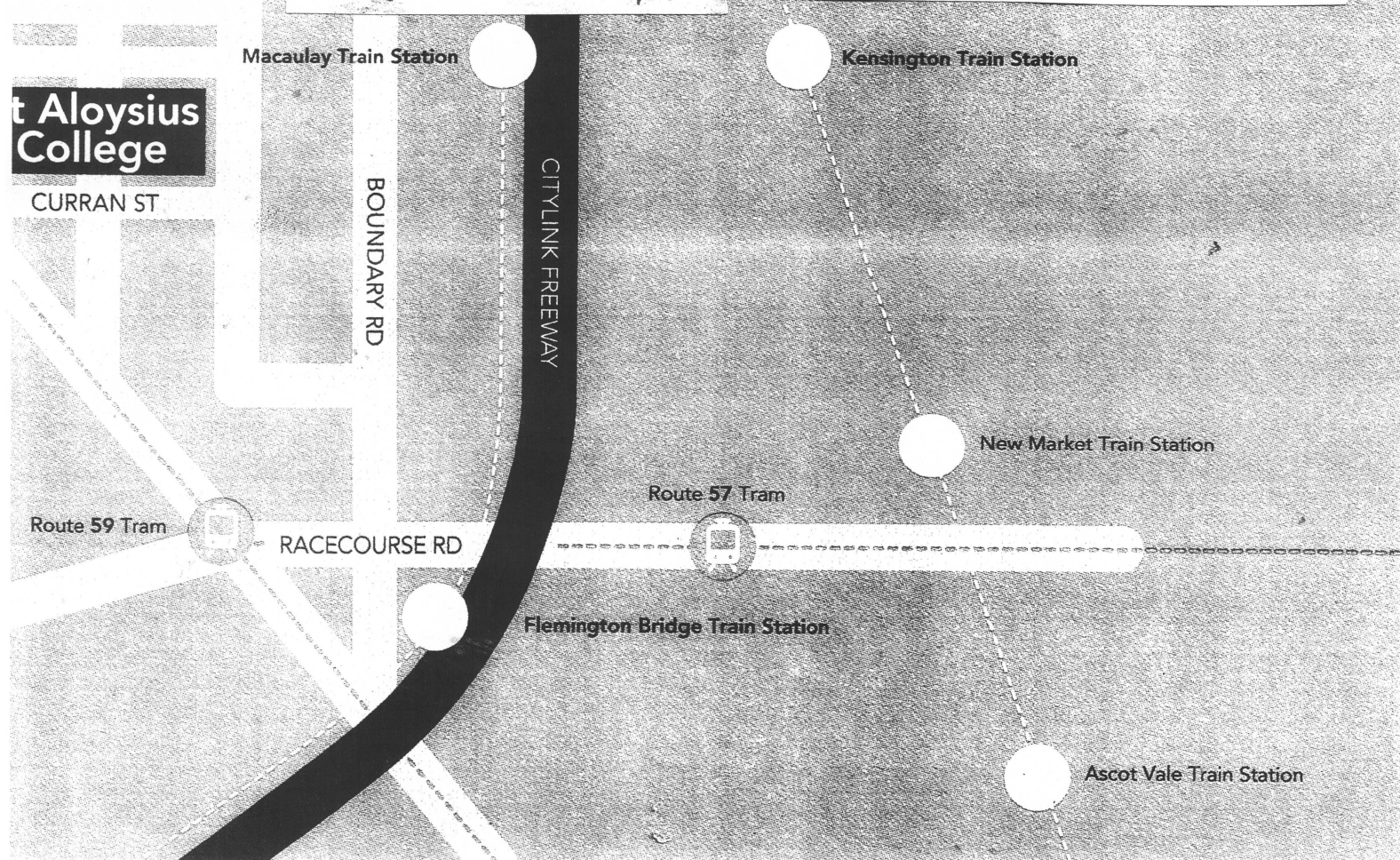
MV: Alright that's everything I have, anything else I should mention?

TC: Shoutout my dad Nardwaur

MV: Doot doola doot doo

TC: Doo doo

tommycossack.bandcamp.com



DETROIT CASE DISPATCH

Are you stuck in a rut? Are you bored out of your mind?? Are you tired of hearing the same sounds over and over and over again??? When thing gets monotonous, or if you're looking for some inspiration, try switching it up with some experimental music:

by Brendan T (Remove Records)

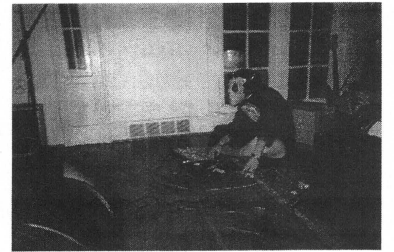
Big Up Menace X

This guy is on another level. Otherworldly sounds. Crazy samples. Cool as fuck. Big Up Menace X just released the phenomenal *Artificial Emotions and Coping with Cybernetic Love*. TELEPATHIC GOTHIKA ISSUE #4. He also has a phenomenal talent for putting together stellar glitch-wave videos that can be found on YouTube.



Shireen M.

At the forefront of the avant-garde. Noise pop meets ambient oblivion. Shireen M. is always original and coming up with fresh sounds and underground melodies. Her live performances are super captivating and she has a trio of radically different releases to-date with the most recent, ultra cool *Dragonfly Vol. 1*. vibetape.



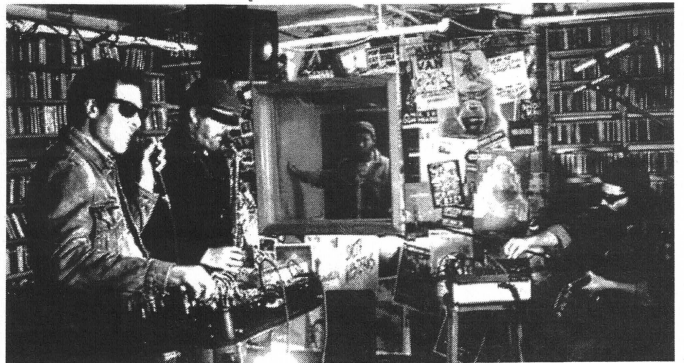
Rastakraut

Mysterious psychers. Freak-folk beats. Rastakraut has been active for about the last 2 years now and already have 20 or so releases (according to their bandcamp, there's probably more). *Hamtramck Disneyland 2* was released in early 2021 and finds the band playing a 9 minute song about cigarettes along with a Hank Williams cover.



Wolf Eyes

Absolute legends. Trip-metal masters. Maybe the best to ever do it and they're still doing it. 20+ years later and probably 1000+ releases. Live video of a performance is probably the best way to get into Wolf Eyes. It's peak noise. Psychojazz. Delta Juggalo Blues. Inzane.



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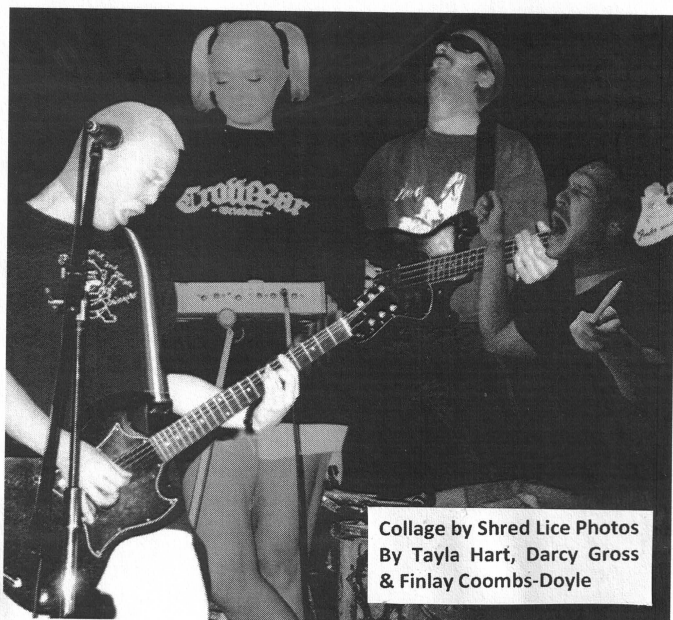
DETROIT, MI

name



HEADLICE

Man, these Headlice kids just scratches an itch! (see what I did there. You know, the bands name is Headlice?). They're an almost disgustingly good blazing fast, tightly packed accelerated pack of wolves who trapped six songs and put them out on Bargain Bin Records. The synths and vocals conjure up images of flem nosed insects smashing on primitive tools to create a murderous tale of frustration and anger, comparisons to punx of the past 10 years can be made but they don't serve anything, Headlice are so damn good it hurts to think about This is what Louie The Fly listens to



Magnetic Visions: How's the ASIO investigation?

E: We've been told it's still underway. We're hoping for the best but it's not looking good.

MV: So, are you guys actually lice?

E: Not really. It's more of a cover.

MV: What records would you say are most important to the band? Do you prefer digital or physical music?

E: We all love records but digital music is cool too. My favourite records include Ramones and Rezillos. Red Lice likes Total Control and Shred Lice likes Supertramp and Ausmuteants. Fred Lice loves Savage Garden (seriously).

MV: How long have all of you guys been playing music? What bands were you in before you joined the crime syndicate?

E: Red, Fred and I have been playing music since we were young. Shred only just learned synth for the band. Red used to play bass in Boing Boing and Fred drums in King Stingray.

MV: When did you decide you had to make music together?

E: March 2020, just as Covid was starting to become a thing. It felt like the right thing to do at the time.

MV: What's Meanjin like for music? Does it feel limiting at times not being in one of the more musically famous cities?

E: It's okay. There's some good stuff but a lot more crap stuff. It's hard to find punk bands that don't take themselves seriously. Other than that, everyone seems to want to play 90s style alt-rock, which is weird.

MV: What are some of the bands you enjoy playing with locally? What bands do you want to play with eventually?

E: We've only done about 10-15 shows or so, but the bands we've loved playing with are Piss Shivers, The Unknowns, Flying Machine, Perve Endings and Landlords. We've also played a couple of great shows with our good mates Dennis Cometti from WA. Some bands we'd be stoked to play with are Smarts, the Spits and our mates Ghoulies.

MV: How do Headlice songs form? Are they more jam based or is there a singular songwriter in the band?

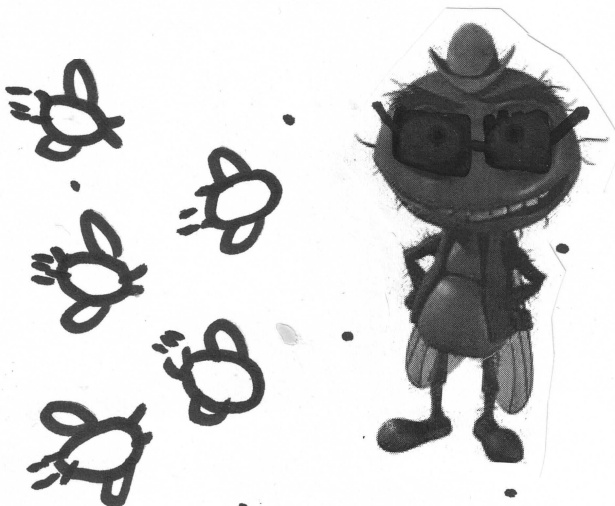
E: Either me or Red will write a song, we'll bring it to the band, then it turns into a Headlice song.

MV: What sort of gear are you guys using? Are you gear heads or do you make do?

E: We make do. I play a Gibson SG junior, Red plays an Epiphone EB-0 bass and Shred plays a MicroKorg synth. We play whatever amps are at the venue, and Fred plays whatever the other bands will lend him.

MV: Tell me a bit about the new EP, how long have these songs been around for?

E: Probably a little over a year. They were the first songs I wrote for the band, so it seemed like the right thing to do was release those ones first.



MV: I love the cover art by Russel Taysom, how did you discover his work and what did you think of the cover?

E: I love it too! I found him on instagram about a year ago and always kept him in mind for artwork.

HEADLICE



MV: The title of the record indicated a Vol 2, can you confirm or deny that this will happen?

E: Yes definitely! We'll try to get that out later this year.

MV: Where did the decision to sell combs come from? I mean, it kind of goes against what you guys are as people right?

E: Yes, but we are also all about maximising our profits and cashing in.

MV: How important is playing live for the band? Do you feel like your songs sound better on the stage or in the studio?

E: I like to think we sound better live, but it depends on the night. I guess it depends on the song too. My songs are usually more live-sounding, while Red's sound cool with drum machines and stuff.

MV: Why wear panty hose while playing on stage? Is that uncomfortable?

E: To conceal our identities. It's very uncomfortable, but we have to do what we can to keep the law of our backs.

MV: Do you have any desires to play outside of Meanjin?

E: Definitely. There's only so many venues to play here, and only a handful of bands that really suit the bill with us.

MV: If I was to give you guys \$10,000 right now, how would you spend it?

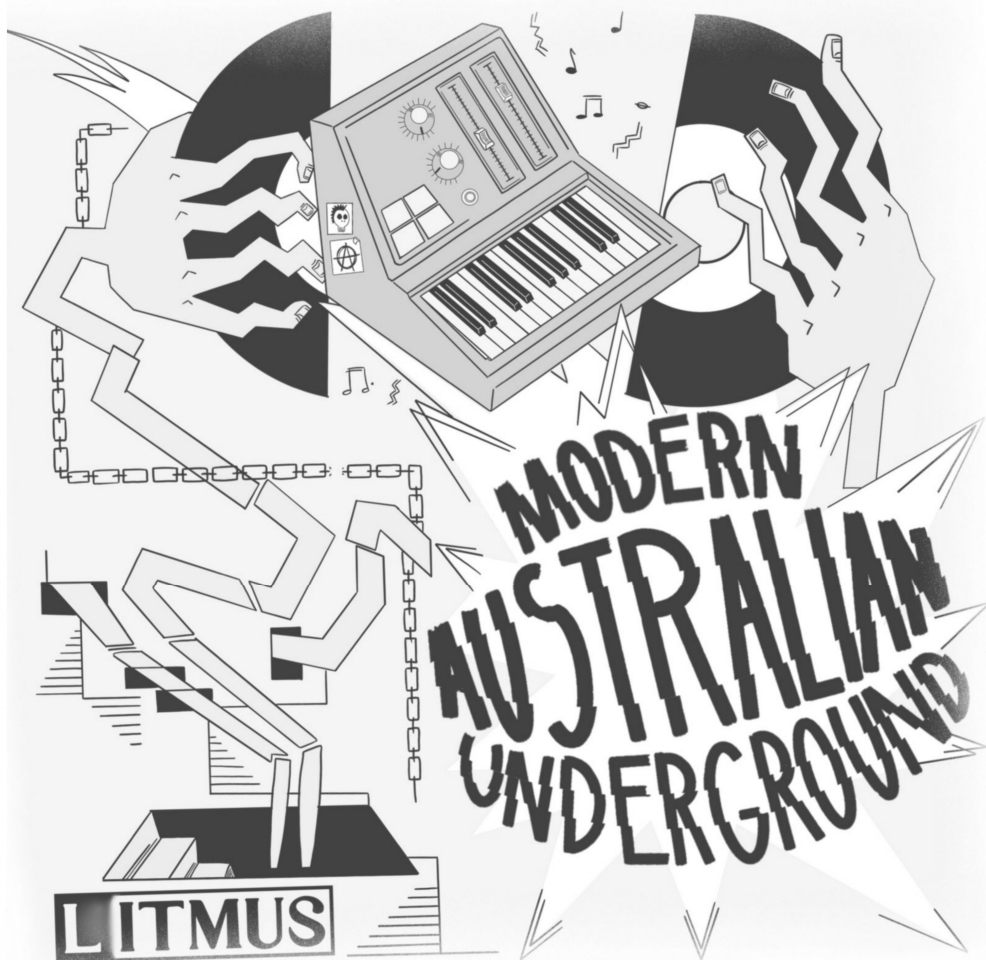
E: We'd buy 5,000 pairs of pantyhose stockings.

MV: That's everything I've got, anything left to plug or say?

E: HEADLICE ROX

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revv

The music of REVV doesn't stand on a self raised pedestal to deliver a patronizing message of hope or sadness to anyone, it isn't trying to get on TV or any larger platform, to be honest it sounds like it doesn't know where its going. It has the feeling of driving down a long highway with no clear idea of the direction or if your car will stay in one piece long enough to arrive safe. It seems more interested in staying sedated in a gothic sense of flotation and perfection. Bands will spend millions to try and sound this cool and this bozo will triumph over them by miles and miles. Its almost mysterious, like some sort of strange figure you run into on the street who hands you a Useless Eaters or Spy Vs Spy record and then disappears into the mist. Maybe this interview will decloak the man

Magnetic Visions: Hi, state your name

L: Lach Smith

MV: Age?

L: 17

MV: Location?

Mount Gambier, South Australia

MV: Mount Gambier, what's that like? What are the local sights?

L: Mount Gambier is a small city in between Adelaide and Melbourne, it's a super pretty place but it gets boring after spending an average of 6-8 hours there. The main attractions are the sinkholes, caves, and the ICONIC BLUE LAKE. it's where I've lived my whole life, I love it and i hate it.

MV: What bands made up your introduction to music? Was music given to you at an early age?

L: My first proper tangible introduction to music was when i was around 6 years old, in my dads car, all it had was a tape player so my dad would find tapes at the garbage disposal station he worked at, at that time and play them in the car. namely the two cassettes he had found was a Firestarter cassingle by The Prodigy and a mixtape with the debut Australian Crawl LP on one side, and the debut Men At Work LP on the other, this tape not long after somehow got into my grubby mits and i played it on the cassette deck in my room until it couldn't play anymore, that was my first somewhat solo experience with listening to music I thought was cool and physical formats of music.

MV: What are your thoughts on Aus Crawl and Men At Work now?

L: I still love those albums honestly, obviously they're huge sellers and some of those tracks are overplayed but they just work sometimes - fuck james reyne though.

MV: What was the first instrument you picked up? Which one are you the most comfortable with?

L: The first instrument I started playing was drums, I started playing when I was 7, stopped when I was about 10 and then got back into it in my second year of high school. It's definitely the instrument I feel most comfortable on, I don't play as much as I used to because I don't live in a place suitable to practice in. Learning bass and guitar has only been in the picture for the last 18 months.

MV: Like a lot of people now, you have complete control over the whole process of making music from the album art to the recording. What appeal is there in doing everything by yourself? What value do you find in DIY

L: You don't have to run something minor through multiple different people to get something done, doing everything yourself makes for a quicker but more mind-fucking process.

MV: Is quicker better? When is it good to take it slow?

L: hmm, when you're working and you're taking a shit? idk - depends what mood you're in I guess haha



MV: How did you go about getting gear/recording the album?

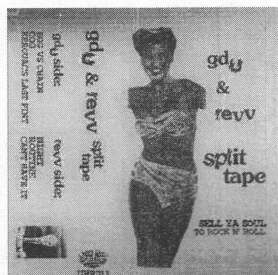
L: for these songs i used the same gear i used for the 3 tracks on the Split Tape with Garbage Disposal Union except I didn't use a 4 track cassette recorder to record the drums. I recorded the drums in my buddy's rehearsal room digitally, and recorded everything else in my bedroom digitally. The process of getting the gear to record these REVV songs was pretty gradule. The guitar I use was a guitar that a friend left at my house and just never came and got it and he eventually just said I could have it (??wtf??), the bass and guitar amp are from a bandmate who has been kind enough to let me borrow it, the microphones i use are an SM57 and a CAD CM-15 - yeh I've never heard of that one either.

MV: Do you prefer digital or analogue recording?

L: Anyone would say digital is more convenient, but analog in my opinion always sounds better and cooler. i definitely enjoy recording digitally on my own better than analogue though.

MV: Your first tape was a collaboration with Melbourns only band with an ABN Garbage Disposal Union, what do you think of John Smith? What was it like to work with him?

L: Well I've never met the bloke in real life, the last time I had met someone online was when I was 9 years old playing Minecraft - this experience was very similar. Working with John projected a high level of swag across the punk scene of Australia and it was a pleasure working with him. On da real though, he seems like a very switched on guy and the tracks he makes are insanely cool, maybe we will be rocking in the future.



MV: Could you see REVV becoming a live band? What would you want to do live?

L: Absolutely, one day - just need more songs and a new environment.

MV: Do you think you'll ever move down to Melbourne?

L: Yes, the plan is to be down there by the end of this year, I just need to avoid buying records and going to the pub.

MV: Records are addictive hey? What records have you got lately?

L: Recently got a copy of The Powers That B by Death Grips, this one was going up in price drastically so I decided to just say fuck it and buy it. I also recently bought a copy of Xenophobia(why?) by Spy V Spy, this is the fourth copy I've bought of this album as the other ones either got lost in the mail, got refunded, or were munted when they arrived. Final album I needed to complete my Spy's collection too.

MV: How important are lyrics to you? Is it something that comes first or is a last minute addition?

L: Lyrics are important just not for REVV songs, definitely a last minute thing - as long as it's not too cheese, sounds cool, and makes some sense I guess haha

MV: What is the story behind the songs on the CS? How long have they been cooking and are you ready to set them free?

L: I had been sitting on all the riffs for a couple months and had demo'd them with a drum machine on my laptop, they were sitting there for a few months until I finally recorded the drums and everything else just eventually fell into place. Writing/Recording songs for anything seems to come in waves for me, and I seem to be in a bad mental state when anything is being made.

MV: If you had to abandon music tomorrow, what art form would you want to pick up?

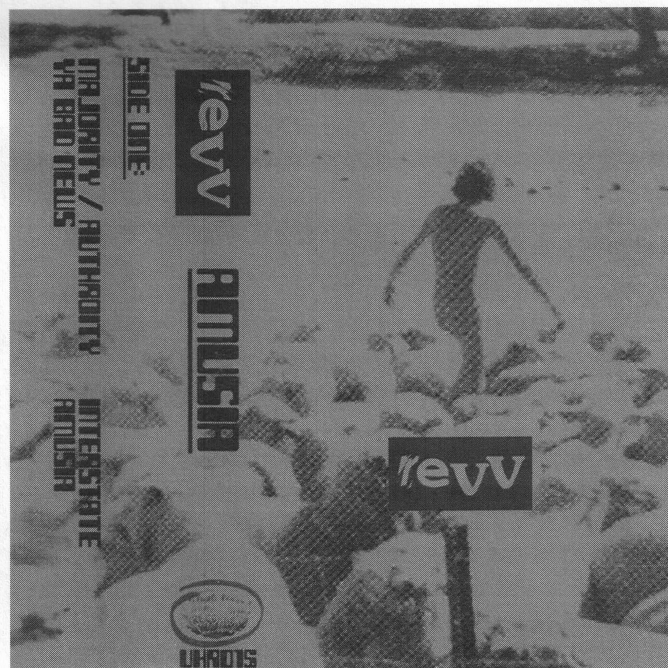
L: Would definitely get right back into graffiti, that is an art form that still fascinates me and I feel like there are similarities.

MV: If you could put REVV songs in any film for the soundtrack, what film would you do

L: Fred the Movie

MV: Anything else you HAVE to let out?

L: I should have another tape coming out this year! The latest tape I've made called 'AMUSIA' is out now, you can listen to it on all streaming platforms - the cassette is available through Under Heat Records in Aus and Goodbye Boozy Records in Europe! Thanks for having me on here billy, loving what you're doing and I love you heaps and heaps.



During my research, I once again reached out to John Smith, CEO of the Garbage Disposal Union. They had this to say

My Experience with REVV

By G. Union

'Twas the eve of the 2018 leadership spill, when I first met The Hon. REVV. He was a backbencher at the time, blowing his nose, falling asleep and doing things backbenchers do... not too much? You know, think your Craig Kelly's, David Littleproud's and such.

I gained enough courage to walk over to The Hon. REVV and asked him about his views on sausage rolls. He whispered, "You know John, I can't really disclose information such as this, as I am, one could say... a long way *from* the top". I grinned. The wit, the effortlessness, the Sapir-Whorf-ness of it, just incredible. He really was thinking in his linguistically perfected language. I reckon The Hon. REVV thinks in a Mid-Atlantic kind of tonality, I could see him Psycho or Gone with The Wind you know? Anyhow, it was as if he was a walking bibliography of the Young/Rudd/Scott Institution (*Fuck Brian Johnson*). He read 'Highway to Hell Vol 1-8' in Year 11, you can tell it from a mile away. I could assert with absolute objective certainty that he must have done a line of the finest Columbian snow with Phil Rudd, when he was drummer of AC/DC. I had to keep on pushing. I had to find out more.

"REVV! Would you happen to know where the nearest loo is?", I asked. "I must cleanse myself of the scum Dutton and Morrison smeared me with. I swore I only made eye contact with these fools! And I hadn't dared to ask Scott for a handshake...".

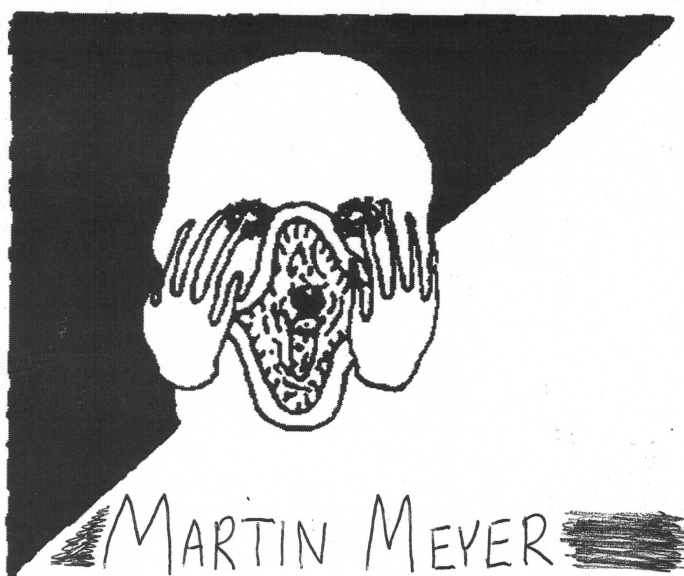
The Hon. REVV nodded, with millimetre perfect accuracy, ultimate precision, as if he were a dart thrower with the keenest of eyes, an elderly lady who uses a Janome without the guides, to the nearest urinal. It was pure, uncontaminated and unalloyed preciseness. I could walk in a straight line and find myself zip-to-zip, fly-to-fly, with the nearest urinal visitor. I still reflect on that moment to this day.

I came into contact with him about a year back, asking him for some spare change whilst I was stumbling down Smith St, and he muttered something about record labels or some bullshit, so I just kept walking. I didn't need his change. I just thought he looked lonely. Poor fucking guy.

I look back and think, "A record label in this day and age? Is he really that pygmy-brained?" All the kids nowadays just use their mobile phones and stream the music via Spotify's ear canal services. The days of unravelling cassettes, scratched CDs and warped records are long gone now. These poor kids haven't any idea how beautiful it was to feel the sturdy plastic of a fresh cassette, to smell the printed ink on the insert of Pearl Jam's latest cd, or finding a coked-up Charles Mingus screaming his guts out on a dusty 12". Yet, The Hon. REVV wants to change that. I applaud him. He has the guts, the determination, the Cathy Freeman-esque power to win against all odds.

I can hear the 5c coins tumbling out of his Big W wallet as he attempts to fill up the parking meter for his busted 96' Magna. Poor The Hon. REVV. I think he works self-service at Coles now, poor fucker. I hope he is doing well

A stylized, handwritten signature in black ink, appearing to be 'G. Union'.



Martin Meyer is what the kids sometimes like to cool a "cool dude". Maybe you know him as the sound maker behind BB Eye, Cal And The Calories, Dumpers, Fried EM and a million other wanted criminals in Martys World. Maybe you know him as the man behind the grotesque friends and fiends of many an LP cover on Lumpy Rex (a label of which he runs). He's done a lot and there are more bullseyes in his arsenal than any professional dart player, each slice of cake is sweeter and filled with more worms than the last. Most recently he went to the kitchen to cook up Soup Activists, alienating to those who refuse to have any fun and would rather freeze to death in a leather jacket than go inside, Soup Activists was the soundtrack to my boring summer, I'd walk around the neighbourhood for hours, the melodies and stray musical moments forever engrained in my mind associated with fading sun and desolate streets. Martins particular brand of lumped music and absolutely admire his dedication to punx and changing the status quo is admirable and replicated by few of any trade or profession. Pretty cool hey?

Magnetic Visions: Hello?

Martin: Hello! What's up man

MV: Not much, I just had breakfast and all that. What's up with you?

M: Just went to Home Depot, do you guys have that?

MV: I think they tried to come over here but it folded and completely failed in a year

M: (Laughs) well you know what it is. I just had to return some wood.

MV: What project are you working on that involves wood?

M: I built a ramp in my garage last week, and most of it was like scrap wood that I just found but I had to buy like a couple sheets of plywood.

MV: Nice

M: Yeah, Do you skate?

MV: I'm just getting into skating. I gotta board off my friend for the first time and I'm just sort of learning how not to fall of it when I stand up.

M: Sweet, so you're starting out

MV: Yea

M: Hell yeah, it's the best man

MV: I was noticing all the skating videos you had online, they look fucking sick.

M: Yeah yeah I saw that you followed or whatever. Yeah it's. it's a great way to kill time

MV: When did you get started skating?

M: Uh, when I was like 9 or 10, so I've been skating almost 20 years and don't have that much to show for it but I'm just gonna keep doing it. I turned 30 this year so I was kind of faced with my mortality so I'm just trying to skate as much as possible while I still can.

MV: It said you were out of town on your website for a little bit, what where you doing while you where out of town?

M: I went to my little brother's farm in Ohio for Christmas, he has a kid, he has a baby. And it's a pretty small town and he like works for a gas company. My 2 younger siblings are both career people, they have nice jobs and make tons of money and then and my big brother are poor rockers.

MV: Does your brother do music as well?

M: Yeah my big brother and I used to play in bands a long time ago and he was in Rik And The Pigs, he was the singer Rik. But then after that for a couple days there I went to Cleveland where my parents live and just like hung out with my mom

MV: That's lovely!

M: Yeah, Very wholesome.

MV: What was the first musical thing you did. Learning an instrument, starting a band, recording ECT

M: Jeez okay well, my parents love Jesus, and I'm the second born so, this is probably like 2003 or 2004, my big brother was like a goth kid when he was in high school and he had all these like AFI CD's and I think I got into Nirvana through him and we also liked really bad Hot Topic stuff like screamo shit. He was just kind of a demon child, he was a little shit to my parents. So they kicked him out of the house and when they did that they took all the CD's I'd basically gotten from him or like bands I had heard because of him and got on my own, they took all my CD's away because they didn't want me to turn out like him or something. But they got me a guitar instead of CD's which now that I say it doesn't make much sense but, I had no more music but I got a guitar so I would just like listen to the radio, alt rock radio and play guitar so I can still play like Red Hot Chili Peppers songs and like AFI songs from back then. But then after that, maybe like a year or 2 after that, someone gave me a really shitty drum set and I started playing drums.

And then my first band was just some kids I went to middle school with, and I actually found the tape the other day, it's called the tentacles (laughs) and it was just a really shitty middle school kid band. It was like 2004 or 5 maybe and I play drums in it. So yeah and then after that my brother moved back - this is all in Tucson Arizona - he moved back and me and him and one of his friends started a band that was also pretty shitty. So yeah been at it for a while

MV: That's really funny, your parents took away all your dangerous CD's then just gave you a guitar. Kind of defeats the purpose

M: Right it doesn't make any sense, and then I would like tape shit on the radio so I still had all this like quote bad music available, like I could put in the tapes and listen, and then I think I just started getting burned CD's from my friends, in middle school my friend Brian definitely burned me like Bad Brains and misfits and Ramones CD's and then I don't know, I think they just gave up and didn't try again to take them away. And now here I am!

MV: What do they think of what you're doing with the music and all that?

M: I mean I don't think they really like the music but they like that I'm happy I guess, and I think they like that I can make a little bit of money on this hobby basically, even though it's like, not that much they just think it's cool that I have a record label that can actually sell a few records. My dad's always asking me about units, like how much I sell and stuff like that it's really funny

MV: What are your early memories of underground punk and going to shows?

M: Well back in Tucson Arizona where I grew up, I mention that band me and my brother started, that was like basically the first real band I was in that like, played a show or whatever. It was called Screaming Dog Army. And it was just me on drums and Erik on guitar and our friend Nick singing and that was kind of the first exposure to like D. I. Y. I guess, like making flyers, booking shows or like trying to get on other local shows. And like meeting people, trading, recording with someone else, having to make like really shitty artwork for our really shitty CD. Oh and that was the first tape I ever made too, like at home. So yeah that was a, that was a while ago and I've I've gotten a lot better at it (laughs)

MV: When you're doing art for whatever it may be, what's your favourite medium to work with? is there any process you follow?

M: I just love doodling. I'll just take a micron, which is a fine point pen, and a piece of paper and maybe a cup of coffee and just shit something out. I feel like the best stuff I've done has just been based on something that was an accident, that I made while I was doodling you know. Just like free, not trying too hard to come up with anything, just letting my hands and stupid mind make really dumb shit. In fact a lot of the early Dumpers covers I drew while I was at work, just like doodling on the clock, killing time. And they were all drawn on shitty little pieces of scratch paper and I was just standing up drawing at work.



MV: Are there repeating characters in your drawings?

M: Uh, I think the guy on the bandcamp or whatever is just something I made once and I thought "wow that looks really good" so I kept doing it, but I don't know it doesn't have a name. I feel like I've only repeated it like a few times but it's probably just because I've gotten good at it and it looks good to me

MV: Are you a comic fan? Have you ever considered doing a comic?

M: No, not that much but I do appreciate them. I don't have any Robert Crumb stuff but whenever I see it or someone has a book at their house I'll go through it and I'm always really impressed. I've thought about doing comic but I just haven't yet, but it sounds really fun. My roommate also loves comics and has asked me the same, seeing them go crazy about comics makes me excited. I just want to draw comics when I see them drawing comics for fun. But I haven't yet. I feel like they're really fun to make but they're really hard to make well, and all the time that goes into them is insane.

MV: You did a pillowcase recently, how did that come about?

M: Well, my friend in St Louis has a print shop and I just asked if I could design a poster there for him to print, or I guess more to show me how to use their nice equipment, because all of the printing I've done over the years is just in my basement and I'm just pretty limited to one colour screens. So I asked my friend J. T. if I could make something there, like a 2 colour poster large format, and he said yeah. So I spent a whole week there just drawing, and then I think I finished design and ... something about halloween pillowcases is cool. I think I was just looking for them on eBay because it was October and I was just feeling in spirit, and then I just thought well shit why don't I just print this design on pillowcases too that'd be sick and I don't know of anyone doing that, it's not something that's on my radar. I'm sure it's happening but I just don't know about it. It seemed like, vaguely original too so I figured people would buy them, right? I mean who else is making pillowcases?

MV: I can't think of anyone doing that

M: Oh cool. It's also just something like, juvenile. Like you bring your cool pillowcase to the sleepover. It's something kids relish in a way, which I thought was fun and cool and different

What is the main thing you look for when you release something? What attracts you to a particular group/artist?

M: Well, good songs is number one. It's like, I feel like it's really easy to make punk music and make okay punk music, but I really love catchy songs. And I feel like that's sadly kind of rare which is why I don't actually put out that much stuff these days. But yeah, I just want to really like the release, I don't want to feel lukewarm about it, and a lot of things I hear on Youtube, they're fine, they're good, they're not bad but they don't make me like insanely stoked.

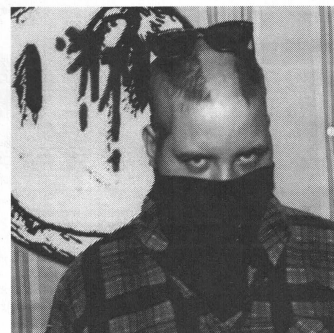
That's kind of what I look for, also do I like the artwork? do I like the people? 95% of time I'm putting out stuff by people I've met in person. I get a lot of submissions from bands asking me to listen to their stuff and I usually don't listen to it, and when I do it's usually fine, it doesn't really result in anything. Yeah, good songs, good artwork, good people. And also sadly, another factor is like can I sell this? Or like, would this make a good release. I've put out a lot of records for this band from St Louis called Trauma harness. They're awesome but I've put out an LP and two 7 inches and the last 2 records I did by them, I still have to have a lot of copies of so, it's kind of like do I like this and do I think I can maybe get rid of enough of these records to warrant a release. So, when I think about doing a Trauma Harness record I kind of have to think twice sadly, because they're really good but I don't know, they don't sell as well as like other bands

MV: Damn, that's a real shame

M: Yeah they're great, this is their 10 year anniversary. I mean don't get me wrong, they have great songs but they also have a lot of okay songs too. But shit, that's what's up

MV: How did you come across The Inhuman and is there any more by him because lord that 7 inch is fantastic

M: Damn I'm glad you like that, they're great. Well so I grew up in Tucson like I said and moved to the Midwest when I was like 15, and I got into punk while I still in Arizona, and the internet existed but not as we know it today obviously, so it was not really easy to find out about bands, especially old bands. And I don't know why it never occurred to me in the past few years to research Tucson punk from the seventies and eighties because, I don't know, I just never thought to look into it until like 2 years ago, my old friend Ryan who still lives in Tucson sent me a link to this bandcamp of all these old recordings of bands from Tucson. And the two Inhuman tracks were on there, and I was blown away and also instantly just thought like wow this would make an awesome release, like a really cool single. So I messaged the bandcamp and this old punker from Tucson in the eighties who now lives in Seattle or something responded. I got in touch with him, found out he's the guy running the bandcamp/label and asked if I could do it, because it was his friend's recordings and I think he had lost touch with his friend and the guy had died maybe too. So I think he was excited that somebody wanted to put it on a record and that it would be a great like homage to his deceased friend. So yeah, I just messaged a bandcamp and then that kind of got the ball rolling, it wouldn't happened without that bandcamp link I had gotten from my friend. As far as I know there aren't any other recordings by that band but the guy Joel who made The Inhuman recordings, he did other stuff in the mid-eighties that I actually haven't heard but I kind of doubt it's as good.



MV: *You seem to have incredible taste with all the archival/mixtape releases you have. How do you tend to find stuff? Are you a massive record collector or do you mostly find it on YouTube?*

M: I don't know, I think most of it is just stuff that's been shared with me through friends. Probably on YouTube, because if I've made a bootleg of it, it's probably not easy to get or doesn't even exist as a physical format yet. I think everything I've bootlegged is something I've wanted to own, something I thought was really really good that I personally just want on tape and wanna make look cool on tape for myself and then I just figured I might as well just make more because this is really good shit and I think people will dig it. I'm just looking at some I have here, this GI And The Idiots, Marky shared that with me. What blew my mind is it's from the Philippines - it's all just like crazy shit that you cannot get, or that just has not been released at all, or is just like a CD. I feel sad that really really good shit would just be confined to a YouTube link, and I just kinda want to give it some life because it deserves it if you know what I'm saying. And I know like the bootleg market is definitely over saturated but, I don't know I just think bootleg tapes are fun and cool and people buy them too which is great. But it's just a beautiful medium to me, because I'm basically like designing the art for these tapes too or taking scans from old zines or old releases or old inserts from these bands records and then making a J card out of it, so it's kind of a creative outlet too in a way.

MV: *That's interesting you say the market is over saturated in the US because barely anyone does it here is Lulus*

M: Yeah but there's a lot of it here right? I mean bootleg shirts are everywhere here and you know, I'm no exception. I make some bootleg shirts here and there but you know, there's a handful of people here that just make their living selling bootleg punk shirts on Instagram or like on their websites, which is crazy. I don't know, it just kind of sours me on some things. I just think bootleg tapes are more fun because it's not about looking cool or like looking like you have really great taste which might be the case with a bootleg shirt but a tape is just so you can enjoy the music which is what actually matters, not like appearing to have awesome like refined obscure tastes. You know what I'm saying?

MV: *Absolutely.*

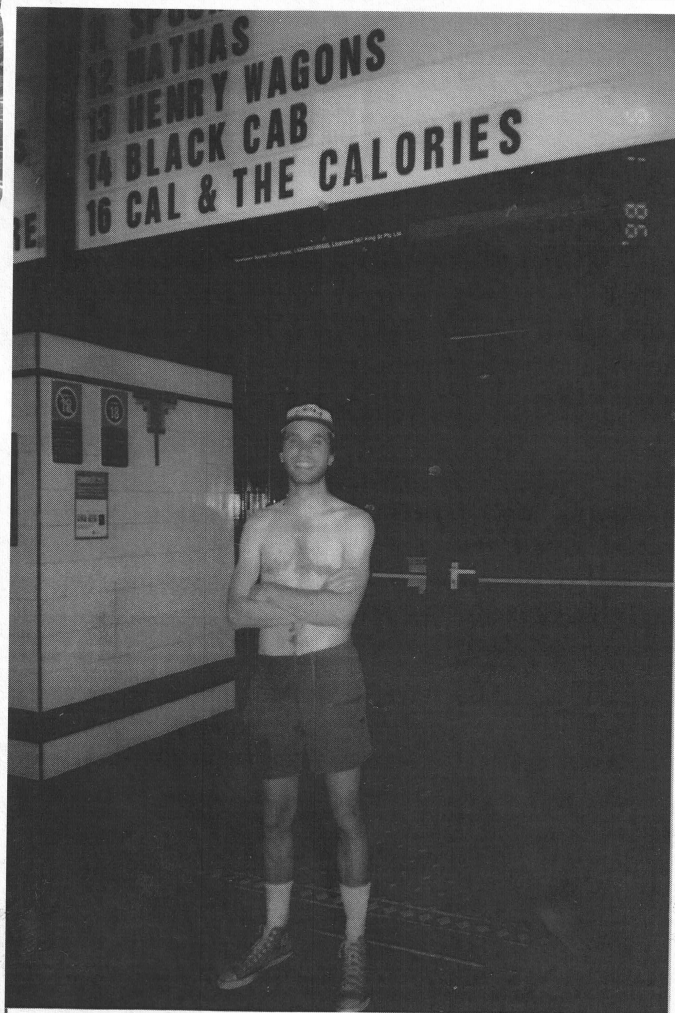
M: Yeah yeah, Lulus is cool. I got to go there when I was in Australia and it was sick

MV: *I was talking with people about your Australian tour, didn't you do some Cal And The Calories shows?*

M: We did two, we played Melbourne then we played Sydney, were you at any of these shows?

MV: *I wasn't really into punk and I wouldn't have been able to get into any of the shows*

M: Damn, what's funny is in Sydney, Calories played this bigger venue that had a marquee and they put Cal And The Calories on the marquee (laughs) I have a picture me underneath it it's really funny. Actually, I was looking at your YouTube channel and you put up videos of School Damage playing somewhere in Sydney?



MV: *That was in Melbourne at Northcote Social Club*

M: Oh shit, okay wrong place. I thought it looked like a similar venue where we played Sydney but I must be wrong

MV: *It's a similar vibe, you get a nice little room and all that*

M: Is it fun? is the energy good?

MV: *It's pretty good. The sound can be terrible, they'll mix it with a ton of reverb. Generacion Suicida played there and it sounded like a post rock show*

M: (Laughs) Dude we got the play The Tote, what you think of The Tote?

MV: *I love The Tote! Great little spot*

M: Are they having trouble with COVID and all?

MV: *They're open now but they had a restaurant there during COVID*

M: Yea, they had a restaurant there. I ate a burger there



MV: Is there a process you follow when you make music? Is there a particular instrument you start off with a point of inspiration?

M: Well, in the past I would always write songs on bass, and then, I would kind of lay down drums first and then bass, and guitar was usually just an afterthought, or I would just play the same thing as I played on bass on guitar. For most of the Dumpers recordings you know, and Calories shit. And for BB Eye it's kind of the same, it's like drums and bass and then the keyboard plays almost the same thing as the bass and maybe a keyboard track that plays something different. But lately I've just been writing on guitar and trying to get way better guitar and guitar solos.

MV: Is that where Soup Activists came from?

M: Yea

MV: Where did the decision to go in a more jangly direction come from?

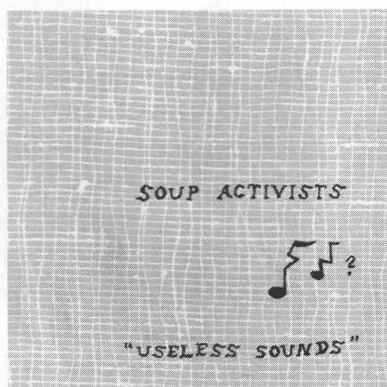
M: I think just being interested in pop more than when I was younger and never having recorded music like this is exciting. And just not trying to be too predictable and do something different, something interesting to me.

MV: The new tape is probably my favourite thing you've done so far, what sort of music were you listening to at the time?

M: Hey thanks man. I really love Home Blitz, have you heard of that band

MV: Don't think I have

M: They're amazing, They've been a band for a really long time too, like 15 years, their last L. P. came out 5 years ago and it's fucking amazing it's so good, such great Power Pop shit, and I was listening to that record all year because when it came out, I knew about Home Blitz but I don't think I liked it for some reason and then rediscovered it last year and would just like walk around the neighbourhood listening to it in my headphones. So that's definitely what got me excited to make pop music, and then also, my roommate got me into Jonathan Richman this summer, his songs are just so soulful and also really stripped down and simple. I don't know it's just really good and catchy and exciting to me. But I didn't want to be too blatant of a rip off of anything. I'm kinda like ripping off The Gizmos I guess because I like that clean guitar Punky Power Pop stuff but [Soup Activists] also has really sensitive lyrics, kinda like Jonathan Richman thing to be super vulnerable right?



MV: When making music, do you tend to like to look forward and avoid going back on the past?

M: Yeah, I'm definitely looking to the future, I just want to do stuff or make music that is exciting to me and interesting to me, and while I do miss the like wildness and like high energy of Dumpers, I do also love really sad catchy pop songs too which is more of what I want to do now because I just got too self-conscious doing Dumpers, it just felt too played out. Because, you know, at first it was really fun, it was really exciting, it was really different just trying to mix things up, doing things that weren't already around and just be really stupid and have fun. And then it kind of caught on and it became kind of like a genre I guess if you acknowledge Egg Punk or Devo Core which are both pretty embarrassing labels to me and I just didn't want to feel like I was, you know, playing an established genre of music you know? I just want to do something different, and when it became the norm more or less I just wanted to move on. So that's what I've done.

MV: And that's great, you don't sit still and always make something interesting because of it

M: You know Bowie did it. That was his trademark you know, he would just switch it up every couple years so I'm just trying to do the same thing.

MV: What are your thoughts on current Australian music? Any favourite bands/labels?

M: You know I'm not that in touch, I get the lulus newsletter, they're the taste makers or whatever. It's interesting looking stuff but I also get sort of a cooler than thou vibe too, which is fine. I'm more aware of like Total Control, Ausmuteants, stuff that's I guess kind of old, like 5 years older now. I like a lot of it but I don't think there's anything that's really blowing my mind right now. But that's not to say that it's not good or that I wouldn't like it, I just don't really keep up with current punk I guess as much as I used to. I'm not on social media so I'll hear things if people tell me or if you know, there's like a lot of buzz about something. You know I'm not actually aware of a lot of things. When we toured was when I was aware of what was going on and that was like 4 years ago or almost 5 years ago now. Do you remember that band Timmy T?

MV: Yea! That 7 inch rules

M: They were awesome. Gutter Gods man, they were great. Do you know The Zingers?



MV: I've heard about them, I thought they were like an eighties band honestly

M: No their records from like maybe 2011 and it's got xylophone on it. And there's this amazing song that only made sense after we got back from Australia and I was relistening to it where they're just talking shit on The Tote, Like naming names in the song. Other than that, and like I guess I'm aware of Jake's bands like Alien Nosejob and Caroline's bands like Parsnip, Parsnip played here a couple years ago. And they're both good but, I don't know they didn't blow my mind you know?

MV: Yea I get that, I had a dream you released an Alien Nosejob 7 inch that was just Jake yelling over synth bleeps

M: (laughs) I might be into that, I mean I put out a record with Alien Nosejob on it, the Horrendous New Wave Comp. But he's on Iron Lung now so who needs me

MV: Whenever I have someone just getting into underground punk, they always seem to ask me if I know you and gush about your music. What do you think about your "influence" for lack of a better word

M: I mean that's great, that's cool. I don't really know, I mean. I can't really listen to those Dumpers records anymore too much, I just can't do it. But if people are into it, yahoo, and if wanna start bands because of it that's great, I just hope they don't try to sound like Dumpers because that will mean it will sound really boring to me

MV: There's a lot of boring Dumpers clones that have sprung up

M: I know! And it's kind of a little embarrassing for me too, so it's the same coin. It's great people are excited about playing music but it's also kind of ridiculous to me. I just wish people would rip off The Germs or someone who's way better than The Dumpers

MV: What's coming up for you and all your projects?

M: On the label, A new 12 inch by M.A.Z.E. who I think you interviewed, and a new 12 inch by this band The Mind from Cleveland who are awesome and It's Steve who's a legend in his own right, who made that Donkey Bugs record I did a couple years ago that's really good. This band The Mind, it's kind of like Donkey Bugs but it's also completely different at the same time. And then I'm doing another Perverts Again record. But they're changing the Perverts Again franchise to New Cruelster. Those are the big 3, definitely doing a new Soup Activists this tape and probably L.P. later in the year. That's all I have lined up for now but definitely more to come not gonna stop anytime soon

Soup Activists

Tape Out now!

Solid White Bread Power Pop



"Can't Wait to hear What they do Next"
- ???



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GROUPE

BLOW BLOOD



I wrote down Blow Blood as a name in endless stream of months for issue two of this god forsaken zine, proceeded to continually rewrite and rework the questions for months. I conducted an interview in the back of Lulus, only for my 8 track to corrupt. This lead to another rewrite until the next set of words formed. Through the whole process I continually questioned why I was so determined to do this interview, what was making me push so hard when the universe wash pushing back harder? Vanilla Poppers and Blow Blood where some of the first names I saw through the walls of Lulus and Strangeworld Records, there was such a compulsive and intense sense of DIY drive and spirit through all the releases, nothing the label put out felt forced or unwarranted. Seeing Vanilla Poppers live strengthened this sense with Christinas stage presence and lyrics melting and reforming my neurons. Every time I heard or saw Christina doing something and killing it made me feel like I could do it, that running a label and making music wasn't some unattainable dream but was something within reach. Christina represents everything I love about the Modern Australian Underground, she doesn't take shit and is willing to fight for what she believes in and every project is bigger and better than the last.

Magnetic Visions: *How did you begin getting into punk music? what was your earliest memories of Punk in general?*

Christina: I remember on my sixteenth birthday, my friend got me a Ramones CD, and before that I guess I downloaded a couple of things and had them on my MP3 player, like Black Flag and some other little garage-y things but I didn't really understand punk music. There was a lot of stuff I did, I can't really remember the timeline, but I do remember when I was 15 I decided to try to put on a show to raise money for some charity, and in order to do that I went to the council because they had these Freeza groups, I don't know if they still have them now. But it was underage kids organizing events, and then that's how I started getting into organizing music events and stuff. but I think from there I met some friends and they would be in punk bands playing and at some point I was into ska and got into street punk. That's what I did when I was under age and that's how I got into it but I never really started getting into better music I guess until I turned 18 and I was able to go to a overage shows and see all the bands, which shows how important it is to have all ages shows. That was my earliest memories of punk.

MV: *What was the appeal of underground music to you? What were some early bands you got into?*

C: I don't know, it just seemed exciting and punk always seemed like a place where rejects of the rejects could go and be around with likeminded people. But turned out that even the rejects of the rejects have cliques, and you don't really fit in. But I guess everyone knows Straightjacket Nation but they were one of the first bands I saw when I was able to start going to overage shows, they were really exciting. I do remember some of the early street punk bands that I was into, that is always fun to talk about with people my age or a little older and make jokes about how we all looked back then and the bands we were into it. I barely remember, there's a lot of bands, I'd have to Google it.

MV: *Vanilla Poppers was the first band you ever formed started when you moved down to Cleveland, having been involved in various a punk scene how was it beginning to perform after being more of an observer? What about Cleveland pushed to you start the band?*

C: I think the thing I like about the states was, in Melbourne I felt like I was trapped into being a certain type of person, I really wanted to be in a band but I just felt like no one would give me a chance, and people kept saying "you know, just write the music and then people will want to get involved" but I've never actually written a song before, I don't really know how to, I guess it's probably not that hard and practice makes perfect but I just needed help. And it always seemed like the same people were in bands. It was really nerve wracking performing in a band because I had a lot of insecurities and still do that plague me. Stuff like feeling like I don't look a certain way that would make anyone interested in the bands that I do, especially as a chick where I feel like you've gotta look a certain way otherwise people just aren't interested, but I guess I'm interested in a lotta weird bands so I'm not projecting, that's just an insecurity of my own. For a long time I drank a lot to be able to get through shows which now that I'm trying to stop drinking makes me realize I guess I formed a bit of a problem. But It was good even though it was really anxiety inducing because that's what I wanted to do. Because I knew it would be the hardest thing to do and I was trying to break through that. And yeah, I had a lot of fun, The times I remember, anyway.

MV: The energy you presented on stage was incredibly memorable, is the energy and stage presence of your bands important?

C: I think so, because you want to be interesting, at least I want to be interesting in some way and I feel like I don't know how else to make myself interesting, like I said I don't really feel there's anything interesting in the way that I look, so I guess I just go really hard, because I've also just seen bands where you listen to the record, and the record is just amazing and then you watch them live and the singer is just kind of standing there and it's like, you're in this high energy band are you just gonna stand there and sing like that? And that kind of annoys me so I try my best to have energy and put on a good show because I wouldn't want to be watching anything less.

MV: The lyrics you use for your various bands are intensely intimate and present such potent anger, have you found writing and performing these lyrics to be therapeutic in a way? Is there something else you get out of writing and performing music?

C: Because I'm screaming in a band I kind of hope that nobody can understand what I'm saying even though we include lyric sheets. I guess it's because it's this paranoid and dirty side of me that's not really something that you want to show people in real life. And it's fun to say really fucked up shit, not in a way where it's like offensive to other people or anything, but being able to talk about being paranoid about being stalked or if someone's angry at me just me having sort of a weird revenge song. I guess that's being therapeutic in a way. I feel like I'm sounding like a fucking psycho (laughs). Is there something else I get out of writing and performing music? Not really, I think it's just to prove to myself that I can do it because I always felt like no one would give me a chance and I was never good enough to be able to do something like that so being able to do it is kind of cool because it means that people have faith in me to be in their band. It's the hardest thing for me to do be on stage and try and pretend I have confidence

MV: In a previous interview, you mentioned that you thought Cleveland and the US in general was more real and being more upfront. Do you think Australia in general is becoming more like what you found in the US scene when moving over to Cleveland?

C: The hard thing is, I haven't been to Cleveland for a couple of years so I feel like the memory of what I know it to be and the feeling when I go over there and being at shows there is starting to fade but I guess if I think about it enough, there's always going to be different things about it. Not necessarily as I grow older do I think that either place is bad, they're just different whereas in the past I felt like I didn't have a chance to grow, but maybe it's because I've grown older and done a bunch of stuff that now I feel like I have more freedom in the scene whereas before I felt like there are a lot of things restricting me because I didn't have that experience and I was limited by my gender. But I think things have changed here, I do. I think things have changed but I don't think anything will ever be like Cleveland here. I don't think you want anything to be like Cleveland anyway, I'm not saying it's a bad place but at the same time I am.

MV: You ran a zine for a little bit called Stitches In My Head, what was the main thing you got out of writing a fanzine? What was the favourite thing you ever did with Stitches In My Head?

C: I wanted to write a zine because at the time, the guy that I was dating when I was like 19 said he was gonna do a zine and he didn't do anything in the punk scene either before that and I just figured I would do one too. And I did, and I also did it because when I would go to shows I wanted to be able to have more of a conversation about what I liked about bands, it was basically a way from me to learn how to listen to music and to have an opinion, judge what I liked and why I liked it. I still like doing it, I never meant to stop it, other stuff got in the way, and now it's been like 4 years or something which is crazy. I got to interview a bunch of cool bands, my favourite thing about actually doing a zine is the cut and paste and getting everything together and making things look good. It gave me the opportunity to be able to talk to people that otherwise I felt like I wouldn't have had a reason to talk too. And through that I got to meet a lot of people, I got to hang out with a lot of cool people and talk to a lot of cool people that ended up being my friends. I can't name a favourite band or anything specifically, I got to travel different places, even going to Brisbane and doing interviews up there, I did like a Stitches In My Head launch into Perth and then the people I talk to in the states. I interviewed Royal Headache when I was driving in the van with them from Boston to New York and it's just like something I can look back on and remember or something.

MV: You also wrote for Maximum Rock And Roll, how did that happen?

C: I don't 100 percent remember. I know that I wrote the Australian scene report for them around 2014.. I don't even remember when I started writing for Maximum Rock And Roll, maybe it was around then as well or maybe a bit later. I think they were looking for someone from Australia, I think Dan Stewart/DX had stopped writing for them at that point because he was with them for a while. I guess they landed on me which was awesome, and it was good to do and I wish I had done a better job. I think the reason I stopped was because I felt like I couldn't write a column every month so it's just too much for my brain amongst everything else I was doing. It's a shame that it had to stop.

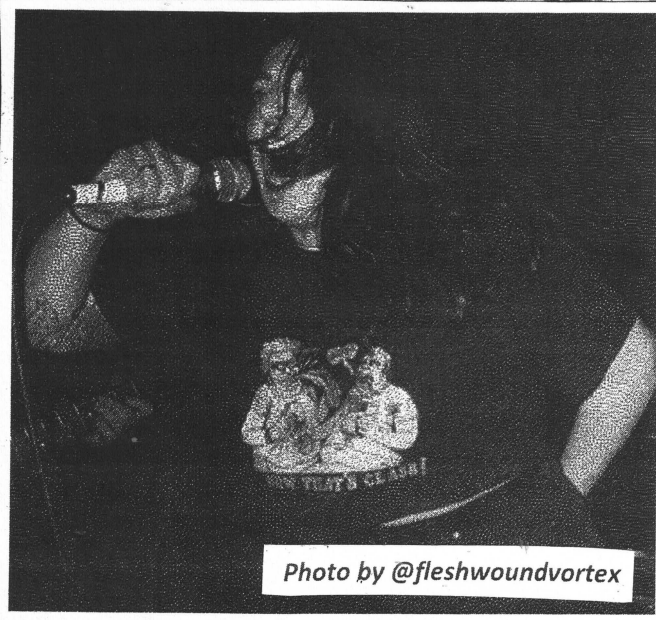


Photo by @fleshwoundvortex

MV: The most recent band you've started working with is Swab who put out a demo last year, how did Swab begin and what plans do the band have?

C: So Jake Robertson asked me if I wanted to be in the band, him and Blake had already talked about doing like a Boston style hardcore punk band. At that point, I think Vanilla Poppers had kind of stopped playing shows a couple months back, not for any reason just because I'm in Australia and the rest of the band is in Cleveland - well now they are, Joe was still living here for a while. And then they asked me if it was fine if to let Joe join in on bass which is nice of them to check in with me if I wanted my partner to be in a band with me again, which I was totally fine with Joe being in there. Joes a great guitar player, or bass player in this case. We've been jamming, and we recorded an album a year ago, I just haven't finished the vocals yet. But yeah, we have an album coming out and hopefully we'll be able to play shows soon, that would be really nice. But that's what we have planned at the moment with Swab

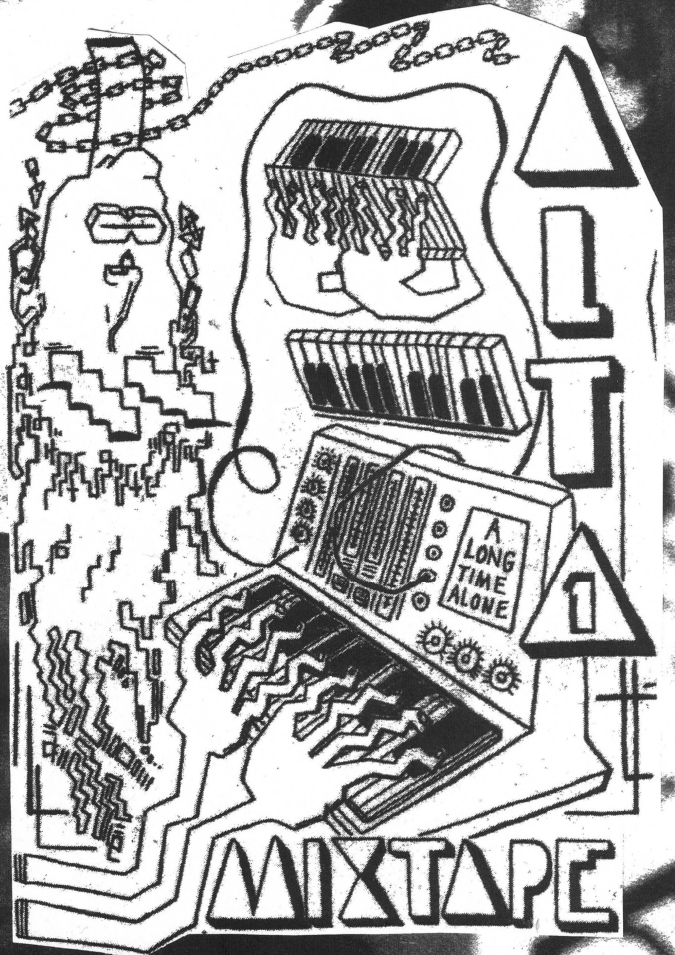
MV: You've recently put together a compilation release called A Long Time Ago (Volume one and two) featuring various songs recorded by Australian artists while distantly away in their bedrooms, what was the motivation for this compilation coming together?

Well when COVID hit I lost my job, or the job opportunity that I had and I didn't really have anything going at that time and I saw that a friend in New York put together a comp (I forget what it's called, I'll look it up). He's more into raw punk so a lot of the people that contributed stuff to him was along that sound. So when I saw that, I thought it would be cool to do one, and since his was all over the world I thought maybe it would be cool to focus on Australia. It kind of came together slowly, I started doing like little drawings and then I actually had to think of a name for it and at the start I had to ask a couple of people to contribute because I wasn't sure if anyone was actually gonna be interested and put songs in. But then for the first one I end up getting 30 songs or something and then the second one 33 and I missed out on a couple in the second as well so it probably would have been a couple more. But I really like how it turned out, just in the sense where there's such a wide variety of music and it goes for a long time so it's like you can just chuck it on and listen to all these awesome bands and at the same time.

I think it was nice that these bands trusted me to have their music and put it on something. Like I mean I was hoping it wouldn't be terrible, there's only a couple songs where I didn't put them on because I felt like it really didn't fit. I wasn't trying to curate anything in particular, I just wanted anybody that needed something or just wanted to experiment with something to have a place to put it. Yeah, it was fun.

MV: Is there a work ethic you like to follow with what you're doing? Whether its performing or distributing and releasing music?

C: It's weird because people stress me out a lot and I don't like being around people, but at the same time I really like the idea of community and when I do stuff I like the idea of being able to work with other people and get other people involved in stuff so we can all have a good time together and make something cool. I don't know if I have any particular work ethic that I follow, I think I just do stuff because I think things are exciting and I want to do exciting things and then I take on too much and I just get stressed out. I really like doing the label but I'm really bad at promoting stuff, which makes me sad because it's a detriment to the band more than anything. The band or my bank account anyway



MV: What is the value you see in the compilation? How do you hope people to view it in the future or in this current time?

C: When I put together I wasn't really thinking about that, I think people have seen it as a way of documenting music during COVID but I only ever really did it because I knew that I needed something to do and I know that a lot of people are used to being so busy, to suddenly have nothing to do is kind of shocking and it was some sort of like little projected/deadline someone could have to keep them occupied for a little bit of time. I never went into it thinking that it would be some sort of document for the future of what music during COVID was, I mean if that's what it is that's cool, but I just like the music really.

MV: If you could give any piece of advice to females starting to get into the local punk scene, what would you give them?

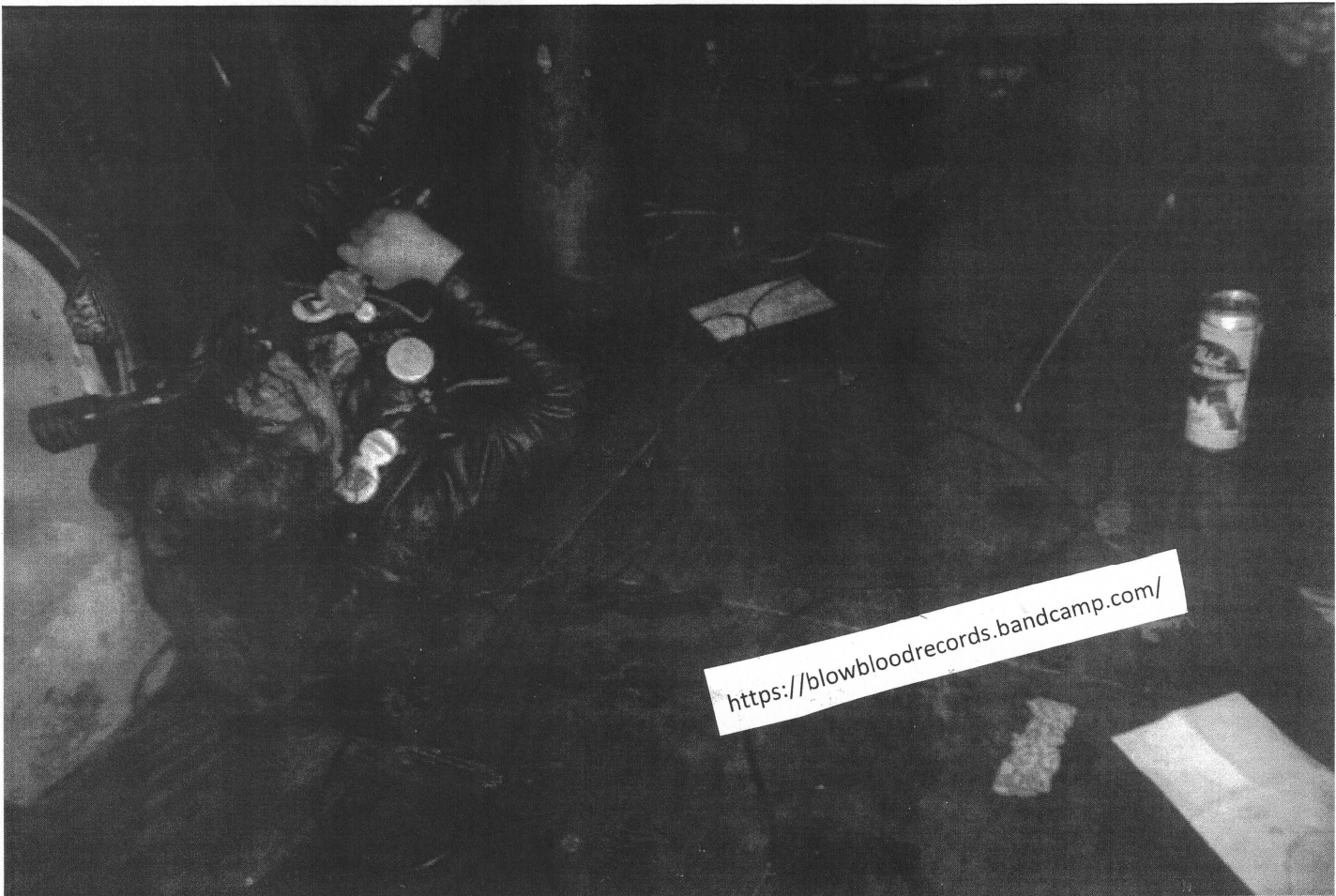
C: That is a hard one. I guess I would just say as hard as it is, just live your own truth because then you'll end up doing what you want to do and if you feel like you're being stopped by people, just do it yourself and keep trying and keep talking to people. It's hard not to feel put down. I mean when I was young it was hard not to feel like everything was standing in my way. But things just happen in time and things will work out if you really want it. And don't be afraid to ask for help and if they don't give you help don't be afraid to all somewhere else.

MV: Having been involved in underground punk for so long, where do you see the future of punk going? What do you think post isolation punk will look like if it's even around?

C: It's weird to say that, I think things will eventually end up kind of being the same. Even if it takes a while to get back to that. I think it's odd to think that there's going to be such a large gap in playing shows because that hasn't happened in like 100 years, and even 100 years ago when there was Spanish flu they didn't have the restrictions that we had today so if there was some sort of shows going on I'm sure that was still happening like church choirs or some shit. I don't really know, I think that's a big question and it can go down a bunch of different ways. But it's a lot. I'm not sure if I can really tell.

MV: Finally, Tell me a bit about your new podcast Modern Australian Underground?

All right, so I'm working on a podcast called Modern Australian Underground. It focuses on modern underground Australian punk and electronic music and culture. I kind of just wanted to focus on little bursts of different sounds and the scenes that have happened and how the ripple effect of that has changed. You can listen to the podcast at litmus.media but also wherever you get your podcasts. It is up now on Apple and Spotify and hopefully I won't tank it and it won't be absolutely terrible.



<https://blowbloodrecords.bandcamp.com/>

REVIEWS



Good Morning World!!! I sometimes question the point of doing a reviews section especially when the zine comes out so long after these records are coming out, but hey. Maybe listen to these

Rambo – Rambo (Self Released)

When I walk down the streets of Flemington alone after coming home from a gig at 3:00am Rambo are the sounds I want to hear. They have a sense of retrospective weirdness and subtle fear that permeates the layers of synthesizer and vocal effects reminiscent but not similar to the likes of The Residents, Birthday Party and various other bands that take comfort in the cold depths of the night. Rambo are unique while feeling familiar, they stand out in a sea of other jammier and boring iterations of their same style



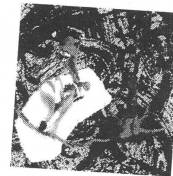
Kookaburra – Dry Eyes / White Mice (Gazer Tapes)

Despite what the name may indicate, this band hails from Belgium, I'm not sure what their national bird is. Enough about Ornithology this shit just ROCKS! Its completely wired and unhinged with a somewhat grounded psychedelic approach to garage rock with smashing riffs and headache worshipping tones, themes and other dreams. A barrel of fun!



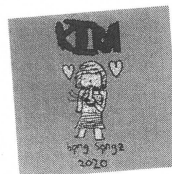
Ero Guro – Yin Dang (Ronny Rex)

Through researching Australia's history of zines, I've become extremely acquainted with the sounds and evolution of Garage Rock from 1990 to 2015. That particular blend of primitive realism and general life failure. Ying Dang fits right into this group and would look great on a wall with Tyvek and Angry Angles records. Its revels in its simplicity and red raw presentation and doesn't try to be anything more than it is, its open in its straight forward nature and is more interested in breaking drywall than drawing a pretty picture on it, its destructive and comforting



Kira – Bong Songs 2020 (Self Released)

The musical hug of Kira (sometimes known as SDWLK) has the sensation of dry pavement and wet mud swallowing you in a dense and warm comfort. Glass walls surround these gorgeous and catchy laments on fear of the world and your own mind, songs often barely pass the minute long timestamp yet pack a devastating knockout punch. The ultimate Christmas depression album for me at least



Metdog – Metdog Blues (Angry Dog Records)

The quirky and somewhat frustrated sense of humour of Metdog is something I completely adore. Writing about the boring aspects of life in such an aggressive and intense way while remaining approachable and hilarious at parts is a tightrope few walk better than Metdog. Metdog Blues continues to build and build with each song being weirder and more unstable than the last as haphazard samples litter the feedback, delay and angst of the four pieces. Now where's cars 2? Edit: R.I.P.



Free Refills – Braindead Full Moon (Self Released)

If the brainworms in my head decided to crack abelton and put together a band to vent their frustrations, it would probably resemble the gorgeous and chaotic symphony of Free Refills. Following their top tier debut CS from 2019, BDFM further evolves the bands sound to an even tighter degree with three killers about mundane life that refuses to move forward and only decides to stay back. Sugary and perfect ear worms to increase your heart rate



Axe - Rat Bastard (Under The Gun Records)

Axe is a fraud, a fake, a BAMBOOZLE. They pose as an 80s metal band when their sound more closely reflects a late era Devo with that's been thrown back in the coalmine. It's groovy and driving, tons of fun is packed into this all too short EP. It WILL crack your skull and looks good in doing it. For demons wearing sunglasses



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PRESSE

GINE

Pringue - The Age Of Cringe (Self Released)

I'm sorry what the actual fuck is this cover and who thought it was a good idea? Connie for once spoke facts in the YouTube comments when he said this will be painfully dated in a year. Shame really because the music is very much a positive listening experience, its that standard weird riff based punk but the band has enough ways to flip a pie to keep a song interesting. Its funny and weird, maybe they'll come to their sense and pick a less stupid cover. Probably not.



Slugbug - OxBAADF00D (Plastic Waffle Records)

I told you bro, I WARNED YOUT ABOUT SLUGBUG!! This is Pauls most audacious, intense and grandiose work yet comfortably standing with a grandiose sense of ego. It knows the blueprint of the 80s but is determined to take it even further and further to the point of unbridled genius. Perhaps in a better time this would've been pushed alongside Thomas Dolby and Devo. In perhaps the greatest surprise of the record, this one sounds EVEN BETTER, the fidelity of this one reaches angelic heights that perfectly complements every note on the record. Topping Truck Month was a difficult goal and it might have taken 7 years but it was fucking done. All New Wave bands get in line to lick the boots of Slugbug



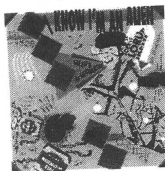
Silicon Prairie - My Life On The Silicon Prairie (Feel It Records/Computer Human Records)

Orgasmic, complete musical bliss. Its strong word but this is a world class strongman of an album. Ian's complete masterpiece, every song has such a tight grasp on riff based power lamenting on the dullness of life is a transcendent experience in every aspect possible. Alright maybe I'm overhyping it, maybe I need to go calm down and smoke an illicit substance to de-stimulate my nerves, but you get the picture. The scale and passion plundered into this project is something that only comes rarely in any genre, this record is the reason I spend my life in seedy bars, strangers houses and weird discord servers. What a special album



I Know I'm An Alien - Wi-Fi Breath (Self Released)

I've been aware of the string of letters this collective associates itself with for a while, they seem to pop up occasionally in discussions of bandcamp core. This is my first time sitting down to listen to these self described "socialist art punks" I sensed another worship of Akron, Ohio bands that shall not be named. Well, that was wrong. IKIAA is a band more interested in experiments in dissonant tones and the absurd much like the bands modern art critics sell their soul to lick their feet (think Residents, Laurie Anderson, Yello ECT), music is treated more like a loose set of sounds rather than a ruleset to be followed. And you know what? I like it. The band seem more willing to make their music palatable to a very small extent and none of the experiment feel boring or forgettable, I find I keep humming these tunes to myself when trying to sleep at night and I feel like that's a good sign of quality.



Loveboner - A Hard Earned Thirst (Self Released)

It's Loveboner, MOTHER FUCKING LOVEBONER. WAS THERE ANY DOUBT THIS WASN'T GOING TO BE FANTASTIC? Maybe, but that doubt was misplaced and should've been put towards whatever Dave Grohl is doing. A catchy and sexy as any of their releases, A Hard Earned Thirst is a further increase in fidelity and strength with the bands dynamic continuing to trump the countless bands that stand in their way. It's humorous with a clear and unmatched level of wit and bite that is just unbeatable. No band could better turn Animorphs fan fiction and random craigslist writings into pitch perfect guitar whatever rock.



Headcheese - S/T (Neon Taste Records)

Very flavourful and lovely hardcore for your Sunday drive to rob a bank. Deviating from the same 4/4 hammer hit sludge and the vocals are the right level of chainsmoker to portray anger without sounding like they need an oxygen tank. Its addictive to continuously hit play on this one and I'm not complaining. Very promising band and I hope someone gets these records in Australia



Eugh - Cassingle #1 (Self Released)

The Most Brilliant Man Alive was one of my favourite musical slices of cake from last year. This thing is also extremely good. I don't really have more to say. Psycho Clown Music



Body Maintenance – ST (Unwound Records)

Alright, this fucker. This took a long time formulate my feelings for. It's difficult to explain, the weird combination of nostalgia from seeing the band in 2019 and my obsessive phase with the demo led to some sort of profound emotional experience. The density and intensity for which the record swims through slowly was enough to hit me like a brick to the skull, not being in a cherry mood to begin with probably further contributed to me attaching myself. Then came Transit, previously appearing in a backed down form on the demo, hearing the song in the new context of tense and dense sounds broke my soul, my hands quivered and eyes shook to the point of causing a sense of extreme anxiety and sadness I don't think I've ever associated with music before. The record feels like a reflection on lost time and the meaningless of looking anywhere. It seems ridiculous to give an album that largely left me feeling like complete shit such a glowing review, because it is. Don't listen to this if you're having a good day, this is one for the rainy day. But fuck, I don't think there's ever gonna be a better record for a rainy day



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ZOLLHALTSERK
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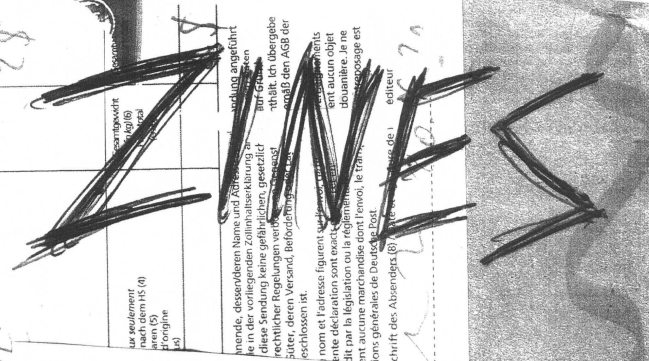
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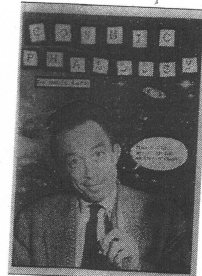
Warm Exit – S/T (Belly Button Records, Drink & Drive Records, Rockerill Records, Love Mazeout Records)

Would you believe this record is so good it deserves that many labels fighting and clambering over it? Warm exit are a comforting, note filled group who use their 7 inch record to smash out a collection of intense melodic fire. Nonsensical in some way and perfectly logical in another, the songs here stick to the goop in your brain and keep you going like a positive leech.



Cosmic Phallusy – Pilot

Upon opening the light orange envelope this zine was delivered in laid a back of sour penis shaped candy, a package of "Special Sherbert" and pills encouraging me to buy the zine, a hand typed letter and a zine. Points have to go towards the strongest first impression. While at time a tad pretentious and otherworldly for my liking, Cosmic Phallusy is an interesting and peculiar zine carried by a cheeky sense of nihilistic humour and strong literary skills. Everything from a fictitious interview with philosopher Albert Camus, a real interview with photographer Jamie Wdziekonski, essays on the meaning and meaningless of life and multiple mentions of male genethliac. It feels like 90% of this zine goes over my head but I was compelled to read the entire thing. A strong first impression with generally more hits than misses and I'm looking forward to reading more from Ben



Slant - 1집 (Iron Lung Records)

Now THIS IS THE KIND OF SHIT THE WORLD NEEDS. These riffs are kick ass and get you out of your dreary slump and on the street to kick something to a state of disrepair. Yejis vocals are even better on this than the 7 inch which I didn't believe was possible, perfection above perfection if you will. It's a burst of passion that runs through the veins and electrifies your organs to top speed, making your heart beat 300X faster than you could ever imagine.



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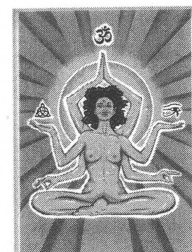
Maraudeur – Puissance 4 (Self Released)

The spine mutts that send tingles down my brain when things get weird where very happy when this one made it down the headphone wire. Another court document to prove Leipzig might have the best punk scene on this cube earth, such a distinct and unnerving yet humorous sound surely studied by aliens high up on Neptune. The record operates on a strict no boundaries policy with constant sounds being thrown in to stab you in the eye with no riff content sitting still on the park bench instead preferring to gnaw the wood down to a toothpick. A heavy round of applause deserves to go to these masked villains!



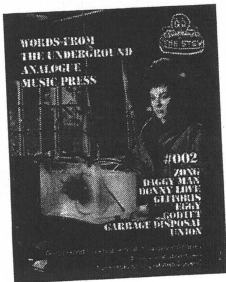
The Gas – Issue Four

I don't run any award shows, but If I did I would make sure to give a golden award in graphic design and passion to Nibson Mother. This zine feels more like a pop up picture book than any sort of DIY work and it inspires the same childlike wonder in me. From the way the zine folds out to reveal more text to the tiny envelopes that contain stickers and a miniature recreation of Bananguns first LP just put the biggest smile on my face. The interviews with the aforementioned Bananagun and visual psychedelic artist Kell Kitsch. The 60s psychedelia aesthetic is done well and conveys a warm sense of familiarity that doesn't come across as fake or phony (at least to me)

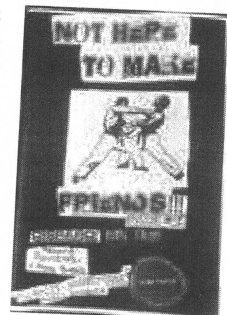


The Stew – Issue Two

The next step in the savoury zine out of Brisbane is a more fleshed out and professional affair with a nice thick cover and digital layouts (I personally prefer the original manic cut and paste design but, oh well). Highlights include the lucid report from the Yonder festival and a very candid and compelling interview with Daggy Man. The writing in the zine conveys the passion Max has for music he loves, it makes you want to listen to the music as soon as possible even if at times the writing feels a bit too high up. The guest writers also hold up exceptionally well except for that Billy kid whos article feels a bit weak. A good quality package to read on a train to Williamstown



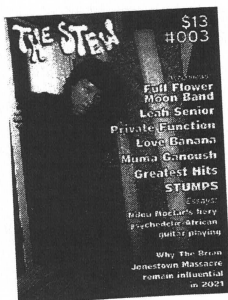
I'm going to come clean, I know fuck all about hardcore fanzines. I have a few of them and enjoy reading them but it feels like there's a whole alien planet filled with them covering micro scenes and concepts that I can't keep up with. It also doesn't help that I'm a coward and don't get most hardcore, use that to judge this review. NHTMF was a fascinating and excellent read. Through the utterly chaotic layout is interviews with various hardcore bands, they're cool even if I'm not a fan of the music. The best part of this zine is the stories, photos and lamenting of Port Macquarie hardcore scene. Reading about a scene and group of people I've never met or will likely ever meet is fascinating. A rather magnetic zine, if you will :)



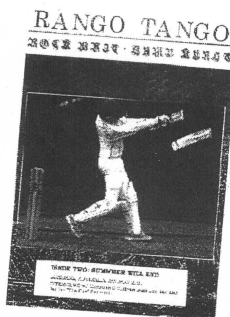
The Stew – Issue Three

I slacked on this zine and the Stew took over. The Stew has seemed to find its groove in a more artsy and curated style of zine with a more digital based layout and interviews presented in the form of quotes and analysis instead of a straight transcription of events. I'm not a fan of this style and usually associate it with lazy entitled journalism who think the simple presence of talent is enough to convince people to buy their stuff, The Stew provides the best argument for this style of writing. Its humorous and captivating and with each issue it gets the hang of this style more. The DIY bounding is also nice but my copys glue fell off after a month, once again proving that staples are the best bounding method and my \$50 stapler was a worthwhile purchase. This one is going, going, gone already it was that cool

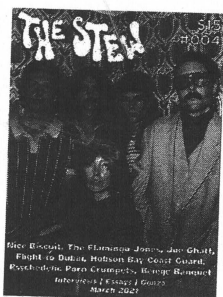
The Stew Issue 3 cover features a black background with white text. The title 'THE STEW' is at the top in a stylized font. Below it, the issue number 'Issue 3' is visible. The cover lists several featured artists and topics: 'Full Flower Moon Band', 'Loch Senior', 'Private Function', 'Love Banana', 'Mama Ganshoo', 'Greatest Hits', and 'STUMPS'. At the bottom, there is a quote from 'Why The Stew' and a date 'January 2021'.



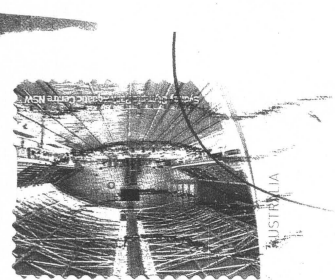
Great follow up to last issue. The relative of NGL follows the themes, style and humour of Brisbane fanzine. Nice interviews with Christian from Low Life and Robbie Bernstien (although Robbies opinion on the Grateful Death are horrendous, good lord I hate that band) some great pieces of writ or whatever youd like to call it about discogs and vampires and some cool reviews. If you like NGL and broken cricket bats you will definitely enjoy this, if you don't then you won't. Pretty simple really



Man, Max really is a productive boy. Just getting Issue Four in the mail felt like an event. It's presentation is so unmatched in its gonzo professionalism. A very Psych based issue, a genre which Max knows how to write about without sounding like a prick. The writing in this one was off the hook good, so many moments I just started laughing from the absurdity and the genius of it. This writing further justifies the strange structuring of interviews in a more article like way, if anything wasn't as strong as it is it would implode, but luckily it remains strong through the whole process. Its insightful, fun and completely off the planet. The Stew now have a subscription service, maybe you should join



Again, how is this zine free? A fantastic interview with MC Warttmann and Ouzo are the highlights of this zine which has a trademark sense of community and intrigue through its pages. Lots of great guest write ups, photos and stickers are stuck in the envelope and delivered to your door when an issue is done. Its gid innit?



Faxmag - 2

Yes, you heard it right. NOW IN COLOUR! AND PROPERLY BOUND! Much thicker in terms of design, atmosphere and content than issue one, 2 is a marked improvement from the Faxman. There's a heavy focus on visual artists in this issue, a good change of pace from all the music writing I've been reading. The musical interviews are also great and carry a good sense of humour and passion for what he's talking about. And the visual aspect of this zine is indescribably good, some weird demented sense of Russian and modernism design looked through an LSD lense permeates the pages. In the zine he gives MV Issue Eight a 10/10, I don't normally give numbers but I will for this one. 10/10



Bei Warenversand in Destinationen auf
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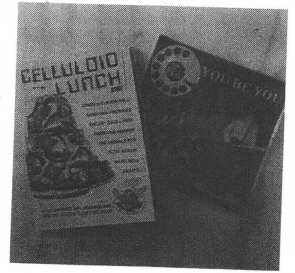
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Autre

Celluloid Lunch - Issue Five

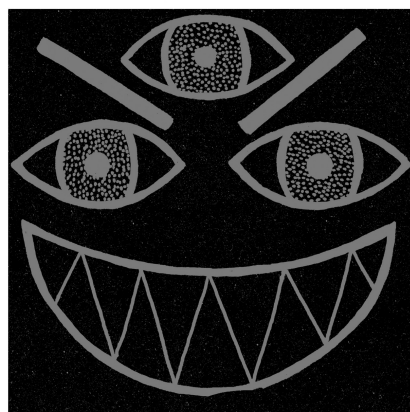
Fuck, where to start with this one? How about the length. This more closely resembles a book with its 100+ page length packed and I mean PACKED to the brim with perfection. No interview is weak, it's a constant battle of egos and stories to see which one is best. The Craig & Claudia Bell interview is just unmatched, so sweet and earnest, the Rose Mercie and Freeloove Fenner interviews are also knockout hits. They're all knock out hits! The design is some of the most chaotic I've seen come from a modern fanzine, its not bound to any particular style, tone or format and frequently jumps around various styles and positioning. Another thing that needs to be complimented are the fantastic small write ups provided by tons of musicians and fans about lost, fond and made up gigs in mourning of 2020, so many fun stories and fantastic anecdotes. Celluloid Lunch need to be congratulated for this one, they've set the bar way higher than I could ever get to and I love them for that. At the time of writing I have some copies for sale so message me to get one. You need this in your collection



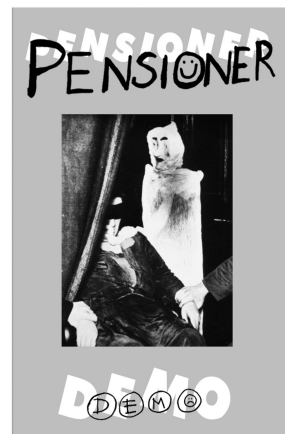
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COMING SOON.....

PRINGUE - ANTI ASMR (CASS)

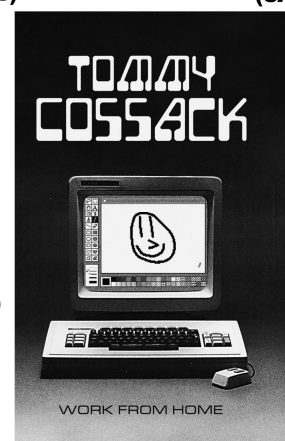
TORD/EL DESTELLO - SPLIT (CASS)

HEATHER THE JERK - CABLE ACCESS TV (CASS)

RRC/PRISON AFFAIR - SPLIT (7")

SATANIC TOGAS - SHIT THAT KILLED ELVIS (7")

DIODE - 1 (LP)



TOMMY COSSACK
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READS

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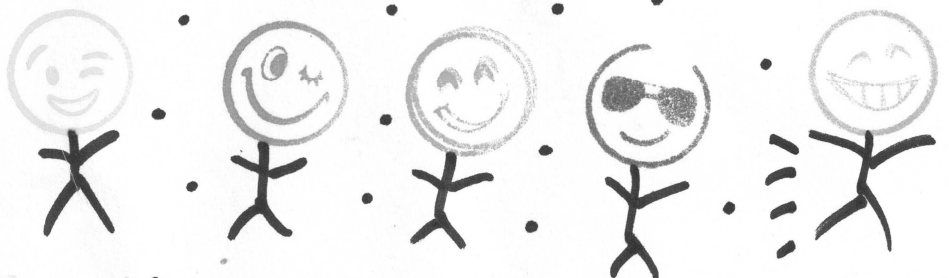
VISIONS



DO YOU??

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STRAY FROM
THE PACK



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